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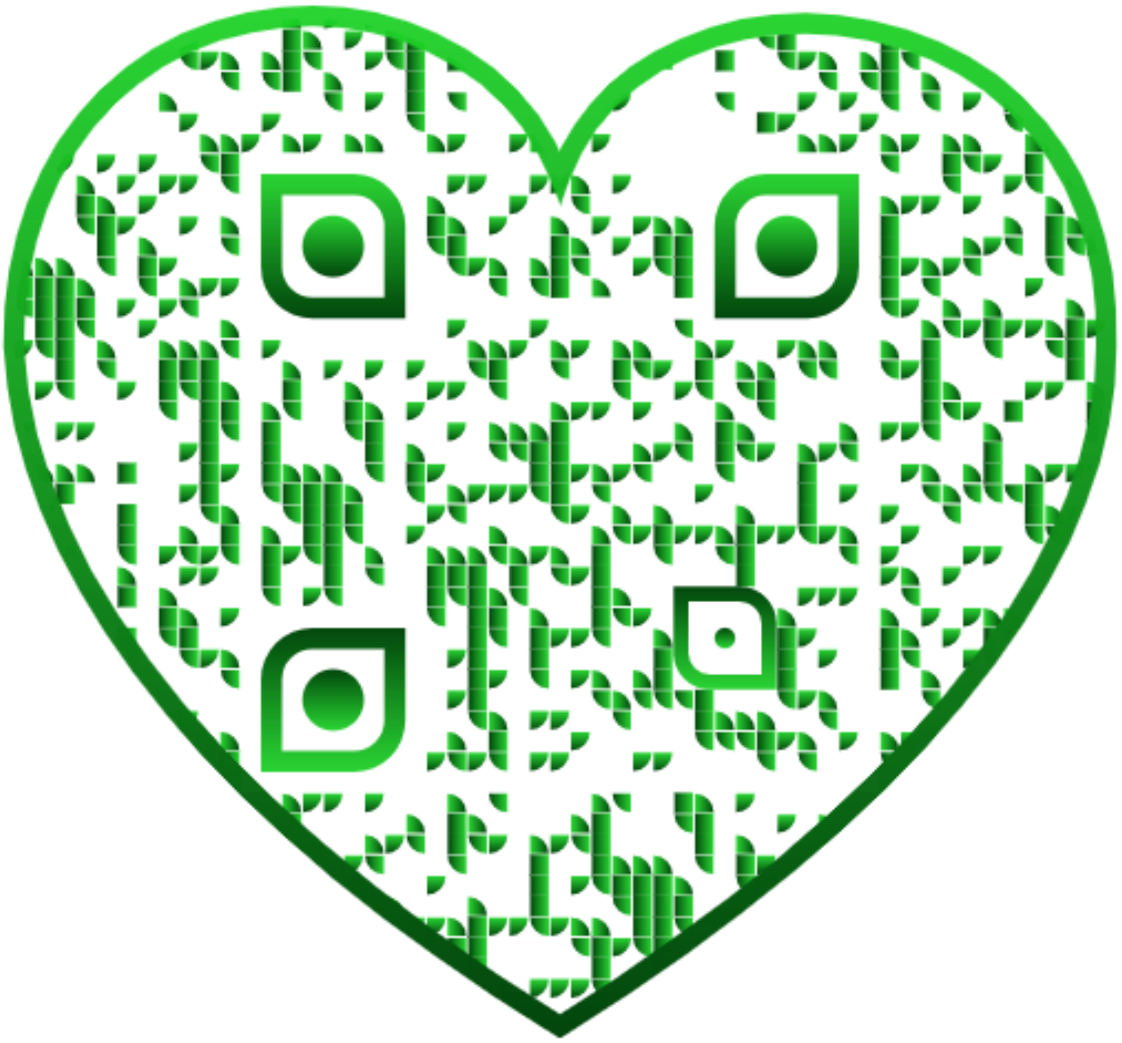

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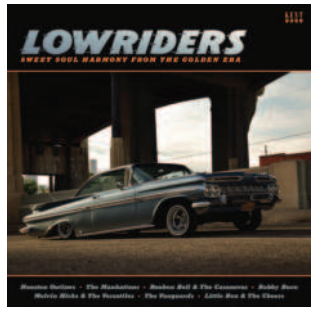

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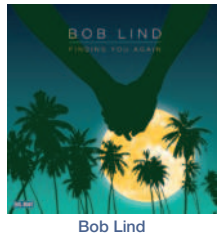

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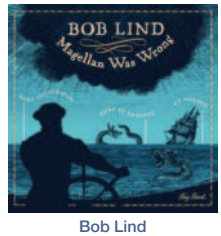

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Photo: Getty

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Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

PPA

The *RC* staff's favourite... Jethro Tull songs

PAUL LESTER **What Do You Do When The Old Man's Gone? / From The Upper Class**
To paraphrase US comedian Nikki Glaser, I've never listened to a Tull LP consensually. But I've begun to appreciate the meta nature of this prog-debunking prog album (*Thick As A Brick*), and this extract from the title suite, with its flute and organ tumult.

TIM JONES **A Song For Jeffrey**
Tull's second, 1968 single, with Ian Anderson's skittering flute over psych-blues backing, as showcased in *The Rolling Stones' Rock'n'Roll Circus* later that year – one-legged, goggle-eyed mayhem!

NIALL DOHERTY **Living In The Past**
Squeezing all their experimentalism and time-signature tricksiness into three glorious minutes, a perfect union of prog and folk-tinged pop.

JOHNNY SHARP **Thick As A Brick**
Is it cheating to choose an album-long track? Well, balls to convention, as Tull themselves doubtless felt when building this cross-stitched patchwork of folk, hard rock, prog and surreal, subtly humorous musings.

PETER BARRY **Aqualung**
This is a lively little number. "Sitting on a park bench" is how it kicks off, and reminds me fondly of a past time, on a particular park bench.

SID SMITH **Thick As A Brick**
Side one of this album encapsulates the best of Tull: intricate riffs, incisive lyrics, inspired melodies, and impassioned delivery.

IAN SHIRLEY **Sunshine Day**
It was their first single and I love the fact that it was wrongly credited to Jethro Toe. A £600 collectable typo.

STEVE BURNISTON **Life Is A Long Song**
A fine example of the band's diverse musical styles – folk, rock, classical and plenty more – driven along by a gorgeous melody, great vocals and a superb arrangement.

CHARLES DONOVAN **Aqualung**
I have to go with the obvious one which is, of course, Aqualung, not just for the music but also because, since first hearing it, I've never been able to get the protagonist out of my head.

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JETHRO TULL

IAN ANDERSON

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For The Record

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Hello, and welcome to RC 529

There were a few things that terrified me as a child. One, inexplicably, was the football results – according to my mother, my sister and I would hide behind the sofa when these came on the telly around tea-time on a Saturday afternoon. Another was *Dr Who* – probably a bit more understandable, that one. And the third thing to strike terror chez Lester in the early 70s was Jethro Tull. It might have been seeing *Aqualung* in the shops and its cover image of a tramp that set my Freudian subconscious reeling – in my half-formed brain, that hunched hobo straight out of Edwardian London and the forbiddingly hairy singer of Aqualung and Living In The Past – glimpsed during a flick through the three TV channels, when I would have inadvertently caught a stray episode of *The Old Grey Whistle Test*, on which Tull were regulars – were one and the same. If Bowie and Bolan were the starmen, that matted vagrant, Ian Anderson – for it was he – was a kind of scourge. My God, indeed.

As though to finally confront and exorcise any residual childhood demons, for this issue I commissioned Sid Smith to go and interview Anderson about Jethro Tull's first album in almost two decades, *The Zealot Gene*, whereupon he found him waxing biblical, holding forth – progsplaining, if you will – about the nature of faith and value of religion in our modern world while also taking the opportunity to vent his spleen about musicians and politicians who happen to have roused his ire in this Covid age. Warning: he names names. The 38-man (and -woman) Who's Who from Tullologist Martin Webb and bumper discography from Joe Geesin nicely round off this 15-page Jethro special.

Elsewhere, Tears For Fears, who also return with their first album in many, many years, reveal all about primal screaming and making their marriage-like partnership work over the long-term. Lucinda Williams explains how she's kept busy during the pandemic and since her stroke. And there are in-depth obituaries of Ronnie Spector and Meat Loaf. But it's not all solemn and serious. We meet long-lost all-girl mid-60s rock band Goldie & The Gingerbreads. Marillion talk us through their latest opus in the Reviews pages, where we also write about everyone from Wings to Felt, Ornette Coleman to Eddie Vedder. And somehow, we manage to find room for Napalm Death and Lou Pride, Mahogany Rush and Jimmy Webb, *Record Store Day* and radio transcription discs. Nothing scary about that.

Stay safe, and see you next month

Paul Lester

HE WAS THERE

I really enjoyed Mike Barnes' excellent Hawkwind article in *RC* 528, as it brought back great memories of seeing them twice at The National Stadium, Dublin, in the early 70s.

The Space Ritual, Dublin, 1973: I managed to get a front row seat – centre-stage – with nothing in front of me except the band, including Lemmy. It was the first time I began to understand the combination of a great light show (thanks to "Liquid Len") in tandem with a live performance.

The focal point was Stacia as she slowly removed her garments during the set, until she was down to just a very tight-fitting black leotard. It really was a case of: will she or won't she? I then noticed movement behind the amps at the back of the stage and saw it was the police, waiting as well. It was going to be a different kind of stage invasion. But she stayed covered, much to the disappointment of myself and pretty much the rest of the audience (and I reckon members of the boys in blue as well).

Hawkwind, Dublin, 1974: the band were back in town and did a great show but, alas, I was sitting way back, which gave me a better view of the light show... but not of Stacia, my private dancer.

It would also be the last time I got to see Mr Kilmister with Hawkwind, as the following year he'd gone on to form Motörhead. The rest is (heavy metal) history.
Tony Kenny, email

ROLL OUT THE BARRELS

I'm glad someone finally said it: Luke Haines' column in *RC* 527 is bang-on. Is there really anyone who needs another super-duper reissue of any artiste's back catalogue? I hear barrels being scraped.
Michael Morley, email

FIGURINES OF FUN

Here are some of my figures I have collected over the years [*RC* 528]. The most I have paid for one is £35 although currently some are selling on eBay for between £80 and £120.
John Hammond, email

VAN RIDE

Think David Quantick [*RC* 528] needs to have another listen to Van Morrison's Coney Island. Why does he think it's about a bike ride? Van says he "drove through Shrigley", was "in the jam jar" and "the sunlight comes streaming through the window". Oh, and he doesn't take "pickled" herrings with him. They are "potted herrings".
Ken Ward, email

STONES IMMACULATE

Just finished Kris Needs' measured revision of the Stones in the 80s [*RC* 527] while revisiting the albums from *Emotional Rescue* to *Steel Wheels*. It was a delight to hear Mick and Keef do their reggae best on Feel On Baby, which passed me by first time around. I hope you can persuade Kris to do the same excellent job on the Stones in the 90s and noughties.
Maurice Chittenden, Teston, Kent

CASSETTE FRETS

Further to Tony Burke's letter in *RC* 527 about pirate cassettes from the Middle East, as a young Royal Navy sailor (and mad rocker) back in 1988 I still remember the jaw-dropping sight of whole shops in Dubai and Abu Dhabi filled from floor to ceiling with Thomsun Original and other pirate outfits' products. You name it, it was available for buttons. Every live concert then only available on VHS video was on the shelves in audio cassette form, as were all manner of unique "Best Ofs" from every band imaginable. Whilst most were straight copies of albums and came in hard plastic cases with the correct album art and track listing, the compilations in soft plastic boxes were unique and individual. An AC/DC one sticks in my memory. It was in a colourful wraparound box with a map of Oz, kangaroos and a Bon Scott-era band

I Was There

A reader's recollection of a key music event

This month: Jethro Tull, Vejlby-Risskov Hallen, Aarhus, Denmark, 3 March 1973.

Several internet sites have listed all of Jethro Tull's concerts over the years, but the one in Aarhus, Denmark, in March 1973 is not on any of them.

The reason could be that the concert was scheduled very late and announced less than a week prior to the show. Nevertheless, an audience of 1,800 people, quite a lot in Denmark at the time, were gathered in the sports arena, and amongst them me, a friend, and my girlfriend.

Our problem was that Aarhus was an hour-and-a-half drive from our hometown, and, being no more than 17 years old, none of us had a driver's licence. But we persuaded my dad, who was a very nice man, to drive us.

All the practical problems were forgotten at the moment Jethro Tull started to perform *Thick As A Brick*, the one-track album of the same name that was released a year before.

It was a fantastic show. We hadn't seen anything like it, and not many people in Denmark had at that time. Nearly 50 years ago it was in no way common to have smoke bombs on the stage, men dressed like rabbits, TV hosts, stroboscopic lights, ringing telephones, flashlights, you name it.

And the band played like they had been held captive for months and had been set free at last. Such an energy, such a virtuosity, such a drive, such a playful mix of genres. Rock, classical, box office music, music hall, long lyrical passages, lots of improvisations, and, of course, Ian Anderson at the centre of it all. For instance, he was alone onstage with his flute for half an hour. And we were thrilled.

All in all, the performance of the single track lasted an hour and a half, twice the playing time of the LP. And then the band left the stage. Everyone in the audience was ecstatic and the applause went on and on. We clapped for no less than 20 minutes, and finally, *finally*, Tull went back onstage, and Anderson explained the wait in his broad Scottish accent: "It's a long way to the toilet here!"

Then we got the band's big hits, like Aqualung, Locomotive Breath, and more. It still sends shivers down my spine.

Flemming Junker

shot. The tracks were a great selection, including Cold Hearted Man and Heatseeker. The liner notes on the back were another high-point: "Remember always to Born Scoot [sic], the guy who died", and Brain Shake was listed as "Brian Snake"! Being a Marillion fan, finding a cassette copy of *B'sides Themselves*, then only available on (expensive!) CD, was just one of the many gems and helped me get over the news of Fish's then-recent departure. There were some, ahem, production errors. One of the guys purchased The Clash's *Cut The Crap* only to find the sounds of Barry Manilow's *20 Classic Hits* coming out of the messdeck stereo.

Mac McKay, email

Just read in your mag about bootleg cassettes which I found very interesting. I have enclosed some pics of my bootleg cassettes of the Guns N' Roses gig at Milton Keynes Bowl on 29 May 1993. In *The Autobiography* Slash says there is no recording of this gig and he says hopefully someone out there must have a bootleg recording of it as he remembers it was one of his favourites. If this bootleg cassette is IT, Slash – get in touch, mate.

Baz, email

MONKEES BUSINESS

Thank you for the latest copy of your magazine [*RC* 527], which I have been enjoying as usual. However, I must take issue with your fulsome tribute to the late Mike Nesmith of The Monkees. I know one wants to say nice things about someone who has recently departed, but Bob Stanley's observations that "he was self-deprecating, thoughtful and kind" and [the] "easy demeanour and quiet leadership of Mike's character in the show were loosely based on his real personality" just do not chime with my understanding of him.

Almost from the time they became famous, Nesmith seemingly couldn't wait to start undermining the strategy, pre-agreed with all four Monkees, which had quickly brought them fame and fortune. Comments like "it's the worst record ever", which he publicly applied to both *More Of The Monkees* and the Valleri single, helped to destroy the Monkees brand. But Mike didn't mind. He could always fall back on his Mum and her Tippex fortune for help, if all else failed. He also trashed I'm A Believer, the group's best-loved hit, and predicted it would flop if released. And let us not forget that he acted in a self-centred and ungracious way when he was first hired (desperate and nearly starving) for The Monkees; two of the other new members felt that he'd be impossible to work with and tried to get him fired!

Martin Orkin, author of *Rivals Of The Beatles*

I must comment on [*RC*'s] obituary calling Nesmith "The Quiet Monkee". Do we need to graft a Beatle cliche on everything these guys did, whether it fits or not? Pretty sure the guy who argued to get his own songs and productions on the albums from day one, bitched to the press when the second album came out without any of the group's input, and put his fist through a wall for the right to actually play on Monkees sessions was anything but silent. Don Kirshner only wished Nesmith was "quiet"!

Also, The Monkees' *Headquarters* "beard cover" was NOT "quickly deleted". The first pressing, the most common one, is called the "Producers Cover". It had a photo of engineer Dick Bogert and producer Chip Douglas (Douglas Farthing Hatlelid), but Bogert was mis-credited as Hank Cicalo. The "beards cover" was the SECOND version, the replacement cover, released around November 1967 to correct the engineer credit, hence the "COM/COS-103 RE" prefix in the catalog(ue) number of those copies. The "beards cover", featuring the group with Douglas and the actual Cicalo, is considered rarer because fewer of them were pressed, and the "Producers Cover" is the one that sold a million copies. That also shoots down the idea that the cover was "banned" over some teenyboppers getting upset that their idols hadn't shaved for a few weeks. I mean, this is *Record Collector*, you've gotta get that stuff right!

Finally, calling Nesmith "the only decent musician in the group"? Really? What about the classically trained Peter Tork? He was proficient on guitar, bass, banjo and keyboards, and played them all onstage and on record. That signature piano intro to Daydream Believer is his work. Hell, he played Bach's Solfeggietto in *33 & 1/3 Revolutions Per Monkee*!

As a technical musician, Tork was miles above the self-taught Nesmith, though he lacked his songwriting and vocal talent. Calling Nesmith the only "decent" musician in The Monkees is more than just naive, it's completely inaccurate and almost insulting.

Rich Firestone, Michigan, USA

In his grief did Bob Stanley forget that The Monkees consisted of two musicians and two actors? Peter Tork was a consummate musician, having arrived at The Monkees via Greenwich Village. He was the Monkee who wanted to play on every recording. Pete's discordant harpsichord notes had Mike whooping with delight on his Girl That I Knew Somewhere composition and were kept in. After his banjo playing on You Told Me (*Headquarters*), another Nesmith song, Mike told him, "That's your axe, man!" As well as bass, guitar, banjo, piano, organ and harpsichord, Tork also played the French horn. He left after supplying and recording two tracks on the *Head* LP.

I will play Nesmith music (Monkees and solo) to my dying day, but Bob, you need to listen to the band a bit more.

Tony G, North Yorkshire

He was quiet in that he wasn't gregarious or flamboyant, quirky or wacky. He was quietly acerbic, his only visible concession to creative idiosyncrasy that bobble hat. No, I reckon Bob – the quiet one in Saint Etienne – hit the nail on the head. **PL**

THIS MONTH'S CONTRIBUTORS

Sid Smith is the author of *In The Court Of King Crimson*, hundreds of sleeve notes, and numerous magazine features. He first saw **Jethro Tull** (p82) performing in 1971 and consequently has had a thing about big old greatcoats ever since.

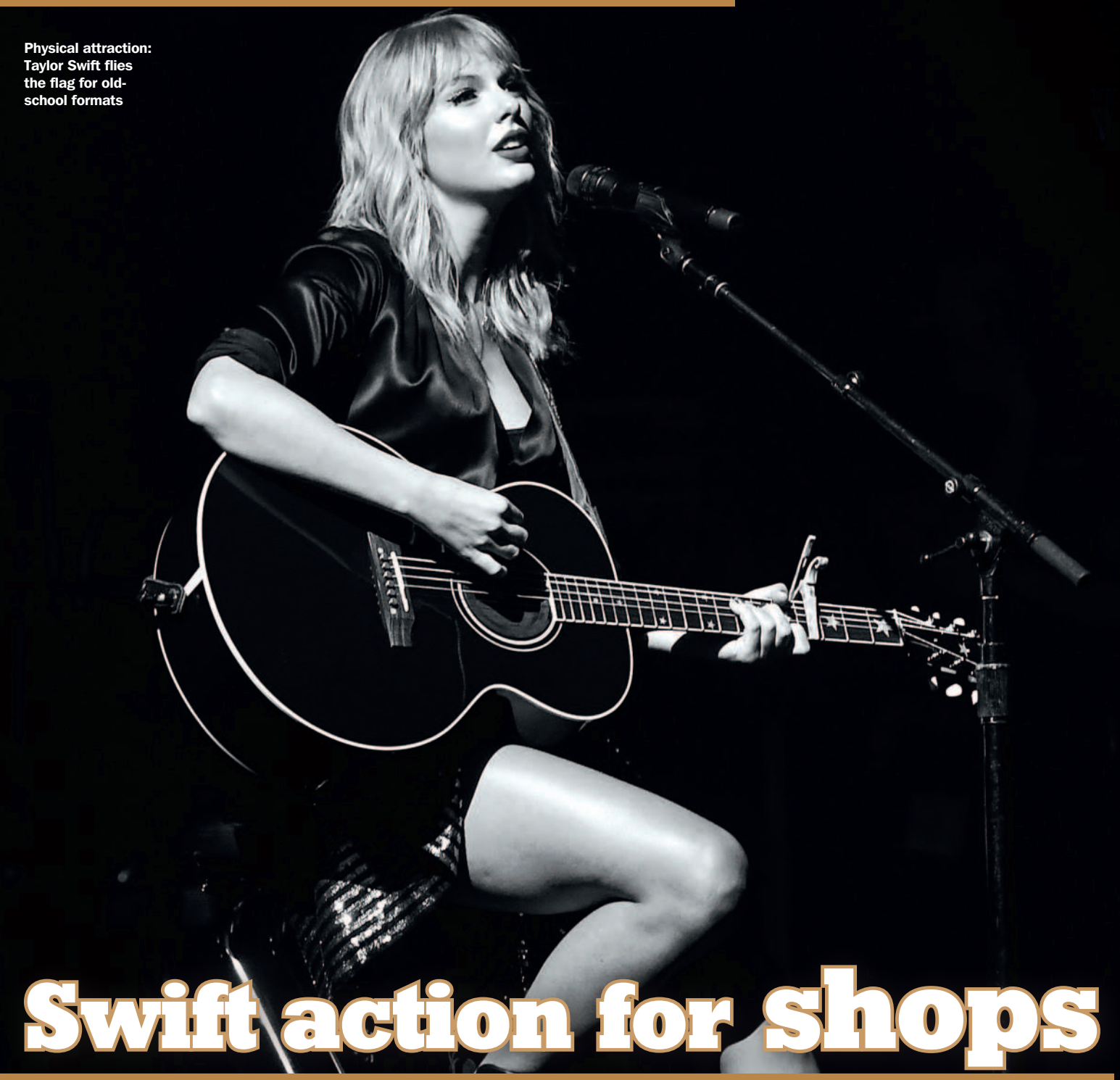
Richie Unterberger has hoped for a **Goldie & The Gingerbreads** (p78) compilation since he learned about this all-women 60s band's scattered singles almost 40 years ago. He talked to Goldie herself (Genya Ravan), and drummer Ginger Bianco, about their new anthology.

Garth Cartwright interviewed **Henry Stone** (p66) in his Miami penthouse in 2014 – the last interview the veteran Record Man gave. Garth's loved the Miami sound Stone oversaw ever since he first heard Rock Your Baby as a child. His latest book is *London's Record Shops* (The History Press).

Chris Roberts interviews **Tears For Fears** (p70) and ascertains what tipping points persuaded the revered art-pop duo to release their first album in 18 years. He also remembers the monumental Meat Loaf (p42). His new book, *The Velvet Underground*, is published next month.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 24 MAR

101 MOST EXPENSIVE MEMORABILIA EVER!
PLUS LINDSEY BUCKINGHAM + MARILLION + COLIN BLUNSTONE + ELEKTRA RECORDS + ANIMAL COLLECTIVE + THE DB'S



Physical attraction: Taylor Swift flies the flag for old-school formats

Swift action for shops

Retail picture improves as Taylor lends a hand ahead of *RSD*

In January, it was announced that **Taylor Swift** is this year's global *Record Store Day* Ambassador, with her own release due then – 23 April – alongside hundreds of other *RSD* records. She notes that record shops "where we go to browse and explore and discover music new and old have always been sacred to me. They're so important, because they help to perpetuate and foster music-loving as a passion, and they create settings for live events. Shops have had a rough few years and we need to support these small businesses more now than ever, to make sure that they can stay alive, eccentric, and individual".

Just before *RSD*, Larry Jaffee publishes a book on the history of the global event to date, but while Swift extols the virtues of new physical music products in the run up to *RSD*, the clarion call has not apparently been matched elsewhere. Reportedly, following Sainsbury's example of 2021, UK Tesco stores plan to stop selling CDs and DVDs by March. That being the case, we wonder

A big draw: Toneoptic patents vinyl wall storage by design

Morten and *a-ha* making the most of Covid restriction-easing

"Record shops have had a rough few years and we need to support these small businesses now more than ever, to make sure that they can stay alive, eccentric, and individual" – Taylor Swift

if some purchasers of physical products may go off their trollies to competitors such as Asda or Morrisons, where you can still purchase CDs or DVDs. Or will they just buy vinyl and CDs on their supermarket trips? Whatever the case, at least the world's biggest record fair is set to return this spring, albeit that the *Mega CD & Record Fair* runs 8-10 April at a new Netherlands venue, Brabanthallen, in 's-Hertogenbosch.

Physical as opposed to online shopping looks set to increase after Prime Minister Boris Johnson announced on 19 January that most UK government Covid restrictions, including entry passes for large events in England, would be lifted from 27 January. The CEO of the UK Night-Time Industries Association, Michael Kill, commented, "We are *finally* able to plan for the future with some level of certainty and without debilitating restrictions."

Similarly, Scotland followed England's lead by easing Covid restrictions from 24 January, the Glasgow *Film Festival* of 2-13 March including a UK premiere of ***a-ha*** *The Movie*. Northern Ireland did likewise regarding Covid controls from 26 January, though passes would be required for unseated indoor events and partiall seated ones of 500-plus attendees. Wales' restrictions were eased from 28 January, but with Covid passes retained for larger public events, and for clubs, cinemas and theatres, subject to a further review by 10 February.

Additionally, the UK LIVE trade organisation that represents the concert sector reported that 26% of all UK tickets that had been booked for the first quarter of 2022 had been cancelled. It pinned this on government directives of December 2021 for people to reduce their socialising; fans failing to attend gigs for fear of exposure to Covid (indoor mass events involving shouting and singing being among the riskier of indoor social activities); fans fearing the imposition of new restrictions during a tour; tour entourages being affected by Covid and thereby cancelling; or fears of cancellations happening during a tour.

The CEO of LIVE, Greg Parmley, noted, "While it's great news that restrictions on live music venues end in much of the UK at the end of January, the live music industry is still facing serious challenges. The impact of the past two years has been catastrophic for the venues, artists, freelancers and technical staff. It'll take a long time for us to recover from the worst period in the history of the industry, and the government need to fully understand the challenges that we face. While the UK is reopening, many artists need international markets to fully reopen as well, before touring can be financially viable."

In the US, the Coalition Of Independent Music Stores reported that new music sales for 2021 were up 23% for physical formats, with vinyl up 60% year-on-year, and CDs up 16%. Also in the US, the Los Angeles-based Toneoptic has produced the first 50-unit run of its patent-pending record storage system, RPM. It comprises a wood box that houses 60-75 records on a metal platter that displays their spines and, with the flick of a button, they rotate forward and by 90 degrees, allowing for browsing through them as if they are in a record shop rack. Each wall-mounted unit has aluminium dividers for 7", 10" or 12" discs, and they come in white or walnut finish, at $3,750 each.

What do you think about supermarkets withdrawing from selling some physical formats? Let us know via rc.editorial@metropolis.co.uk. See recordstoreday.co.uk, recordstoreday.com, liveuk.com, glasgowfilm.org/festival. On RPM storage, toneoptic.com. Mega CD & Record Fair, recordplanet.nl. Larry Jaffee* Record Store Day: The Most Improbable Comeback Of The 21st Century *book, Rare Bird, 12 April. Also see the* Behind The Counter *online series about record shops at classicalbumsundays.com.

Pictures At An Exhibition

Artwork, photos and ephemera on public display

The *Dame* ***Vera Lynn****: An Extraordinary Life* exhibition of 100-plus objects from her personal collection is at Ditchling Museum Of Art & Craft, Lodge Hill Lane, Ditchling, East Sussex, to 18 April. It includes 20-plus of her paintings, 20-plus costumes, notably her wedding suit and Burma tour of 1944 ensemble, record awards. ■ Michael Abramson's *Love In The Club* photo exhibition is at Stax Museum, East McLemore Street, Memphis, Tennessee, 11 March-4 September. ■ **David Byrne**'s *How I Learned About Non-Rational Logic* art exhibition is at Pace Gallery, 25th Street West, New York, to 19 March, and his *A History Of The World (In Dingbats)* book is on Phaidon, 9 March. ■ The *Vinyl! Die Comic-Cover* exhibition of 180-plus album sleeves' artwork is at Ludwiggaleri Schloss Oberhausen, Konrad-Adenauer-Allee, Oberhausen, Germany, to 8 May. ■ The *British Blues* exhibition is at The Musical Museum, High Street, Brentford, London, 12 March. ■ In January, the House Of Music museum/venue opened in City Park, Budapest, Hungary, with exhibitions/interactive installations focusing on classical/folk music. ■ The *100 Years Of* ***Peggy Lee*** exhibition is at Los Angeles Grammy Museum to 5 September. It includes handwritten notes/artworks, scrapbooks, clothing, film props, letter from **Quincy Jones**, while Todd Haynes' upcoming Lee biopic, *Fever*, features Michelle Williams. The Museum's **Bob Marley** *A Family Legacy* exhibit is on to 16 October. ■ The *For The Record: Photography & The Art Of The Album Cover* exhibition of 200 album sleeve photos is at the Photographer's Gallery, Ramillies Street, London, 25 March to 12 June.

Vera Lynn's personal collection on display

Mother lovers

Frank Zappa box and vinyl sets due

Frank Zappa's 1971 tour is given the 50th-anniversary treatment with an 8CD box set and two triple-vinyl packages this month. His shows at New York's Fillmore East that June and London's Rainbow Theatre in December are captured on 23-track and 18-track 3LPs, respectively. The CD box, including 68-page booklet, features a remixed 58-track rendering of the Fillmore shows, including four bonuses taking in radio spot outtakes, as well as an unissued 14-track set from Harrisburg State Farm Show Arena, and two cuts from Scranton Watres Armory, which were both warm-ups for the Fillmore run.

Frank Zappa **The Mothers 1971** ***8CD*****, Live At The Fillmore East June 1971 50th Anniversary** ***3LP*****, Rainbow Theatre** ***3LP*** **are on** ***Zappa*****, 18 March.**

Frank Zappa and his Mothers, 50th anniversary box

HELLO IT'S ME

Oysterband

Singer/melodeonist John Jones on the folk-punkers' first set in eight years

How come you're back with your new project now?
When we recovered from our extended, wonderfully enjoyable 40th anniversary celebrations, the idea of looking forward, and creating new songs and music, became our challenge and motivation. We had no idea how difficult that'd be, as we moved into two years of Covid misery, and counting. Given the extreme, isolating conditions of lockdown, it stands apart from our other albums. When you're unsure when or if you'll ever meet as a band and play together again, it has a sobering effect on your life. Financially and emotionally, it's been hard. Strangely enough, when we finally got together, and the songs began to flow, it reminded us of *Meet You There*, and we have echoes of that throughout. Returning to Rockfield Studios – where we recorded *Ragged Kingdom* with June Tabor – last May, in beautiful weather, felt so cathartic. The intense sessions were followed by fun evenings. We rediscovered fun!

How long did it take?
Four days of rehearsing and routining, four days' recording, two days' overdubs. Pretty quick, and it had to be.

What happened during the interregnum?
We toured Europe, Canada and the UK, and we explored projects that have taken us further into traditional music, such as with June Tabor and *The Big Session*. During lockdown, you suddenly realise how much you miss people, not just as an audience, but after the show. We just want to get back to being a band again.

What do you put your longevity down to?
Great songs, stamina, wanderlust, curiosity, bloody-mindedness, and great fans.

What would be the tag-line for a biopic?
Never Stop Moving.

Oysterband **Read The Sky** ***is on Running Man, 4 March.***

Acoustic

Carole Cash Large ***Blake Shelton****: Happy Anywhere* book, Backbeat, 14 June. ■ **The Remittance Man** *Scoundrels, Dreamers And Second Sons*, with **Chris Anzalone** (Julianna Hatfield), **Kris Delmhorst**, **Mark Erelli** (Rosanne Cash), **Zachariah Hickman** (Rodney Crowell), Blonde On The Tracks, 25 March. ■ ***Melanie*** 2CD, with *Born To Be, Affectionately Melanie, Candles In The Rain, Leftover Wine*, BGO, 4 March. ■ **Harry Chapin** *Storybook* 6CD, with *Heads And Tales, Sniper And Other Love Songs, Short Stories, Verities And Balderdash, Portrait Gallery, Greatest Stories Live, On The Road To Kingdom Come, Dance Band On The Titanic, Living Room Suite*, Strawberry, 25 March. Due: March (11) **For King + Country** *What Are We Waiting For?*, Curb (18) **Hailey Whitters** *Raised Out*, Pigasus April (1) **Michael Weston King** *The Struggle*, Cherry Red. (8) **Calexico** *El Mirador*, Anti-.

Blues

Due: March **Johnny Littlejohn & JB Hutto** *Slide Em On Down* 2CD, JSP April (22) **Taj Mahal/Ry Cooder** *Get On Board*, Nonesuch.

Dance/Hip-Hop+

DJ Paulette *Welcome To The Club: The Life And Lessons Of A Black Woman* book, Manchester University Press, 2023. Due: February (25) **Sven Vath** *Catharsis*, Cocoon March (4) Wu-Tang Clan's **RZA** *Saturday Afternoon Kung Fu Theater*, 36 Cambers ALC (18) **Cypress Hill** *Back In Black*, BMG TBC **Post Malone** *Twelve Carat Toothache*, **Grimes** *BOOK 1*, 4AD.

Indie

PJ Harvey *Orlam* book, Picador Poetry, 28 April. ■ Jane Savidge's *Here They Come With Their Make-up On* **Suede** book, Jawbone, 12 April. ■ **The Ophelias** *Bare Bodkin*, five unissued, Darla, 25 February. ■ Brandon Taylor *Wading In Waist-High Water: The Lyrics Of* ***Fleet Foxes*** book, Tin House, 1 November. ■ *Covers Of Covers*, with **Grandaddy**, American Laundromat, 4 March. ■ **Everything Everything** *Raw Data Feel* CD, yellow, silver LPs, cassette, Infinity Industries, *CAPS LOCK ON: Lyrics & Debris, 2007-22* book Faber, 20 May. Due: April (1) **EMF** *Go Go Sapiens*, emf-theband.com (29) **Bloc Party** *Alpha Games*, Infectious. ➤

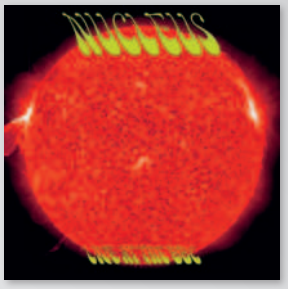
Everything Everything album and book due

REPERTOIRE PRESENTS

COLOSSEUM
Live In '71
2CD

COLOSSEUM
Transmissions
Live At The BBC 6CD

BARBARA THOMPSON
Live At The BBC
14CD



NUCLEUS
Live At The BBC
13CD

STONE THE CROWS
Live at The BBC
4CD

MICKEY JUPP
Kiss Me Quick Squeeze Me Slow
The Collection
3CD plus DVD

KEITH RELF
Solo Recordings &
Collaborations 1965-1976
2CD

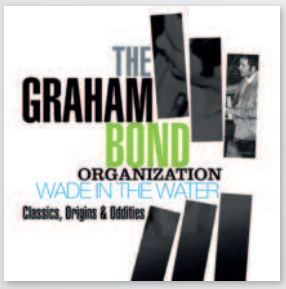
THE YARDBIRDS
Live At The BBC Revisited
3CD

ROSE TATTOO
Transmissions On Air 1981
CD plus DVD

YARDBIRDS
1964 BLUES WAILING
CD

THE YARDBIRDS
Live In France
CD

THE YARDBIRDS
Live And Rare
4CD plus DVD



THE GRAHAM BOND
ORGANIZATION
Wade On The Water
4CD

THE PRETTY THINGS
Live At The BBC
6CD

COLOSSEUM
Live & Rare Over Germany
2CD plus DVD

CHRIS FARLOWE AND
THE THUNDERBIRDS
Stormy Monday & the Eagles Fly
On Friday 3CD

STEFAN GROSSMAN
Live At The BBC
4CD

ATOMIC ROOSTER
Live At The BBC
CD plus DVD

STONE THE CROWS
Live
4CD

STEAMHAMMER
Live
8CD

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we hear of new music pending from **Axel Rudi Pell**, **Rage**, **Prong**, **Virgin Steele** (on SPV), **John Lees' Barclay James Harvest**, **Gun**, **Mozart Estate**, **The Residents**, **Cold Blooded Hearts** (on Cherry Red), **Slowdive** (on Dead Oceans), **Papa Roach** (on New Noize), **Autograph** (on Frontiers), Sex Pistols' **Glen Matlock** (on Universal), **The Jesus & Mary Chain** (on Fuzz Club), **Rita Ora** (on BMG), **Jethro Tull**, **Björk**, **50 Cent**, **Shania Twain**, **Ty Segall**, **Steve Vai**, **Pusha T**, **Judas Priest**, **Sleaford Mods**, **Razorlight**, **PJ Harvey**, **Big Sean & Jhene Aiko**, **Bow Wow**, Extreme's **Nuno Bettencourt**, Little Mix's **Perrie Edwards**, Sevendust's **Clint Lowery**, Trivium's **Matt Heafy**'s **Ibaraki**, Blackpink's **Jisoo**, Mazzy Star's **Hope Sandoval/Warren Ellis** (Nick Cave & The Bad Seeds), Take That's **Mark Owen**, Slipknot's **Corey Taylor**, Pavement's **Stephen Malkmus**, **Anthrax**, **McFly**, **Nine Inch Nails**, **Pearly Clouds**, **Betty Boo**, **The Dwarves**, **Last In Line**, **Janet Jackson**, **Rick Wakeman**, **In Flames**, The Cool Kids' **Chuck Inglish** and **Sir Michael Rocks**, **Killswitch Engage**, **Smith/Kotzen**, **N-Dubz**, **Pearl Jam**, **Danny Elfman**, **Baxter Dury**, **Kelsea Ballerini**, **The Winery Dogs**, **PVRIS**, **Otep**, **Will Young**, **Epica** *The Phantom Agony*, *Consign To Oblivion*, *The Score 2.0 20th Anniversary* CDs, LPs, CD/books, box sets (on Nuclear Blast), **Coldplay** (three albums, including a musical), a **Jimi Hendrix** *Electric Ladyland* box, reissues by **Jacques Brel** (via Warners), and an autobiography from **Lee Aaron**.

CELLULOID HEROES

Andrew Dominik's *This Much I Know To Be True* documentary film on **Nick Cave & Warren Ellis**, featuring **Marianne Faithfull**, is due later this year; the *Take Me To The River: New Orleans* documentary film, featuring **Dr John**, and soundtrack with unissued **The Neville Brothers** (on Petaluma), is due 1 April; the upcoming *And Anne* film has a soundtrack by Led Zeppelin's **John Paul Jones**' **Snoweye**; Daniel Radcliffe appears in Eric Appel's upcoming biopic on '**Weird Al**' **Yankovic**; a **Ronnie Spector** biopic is due, featuring **Zendaya**; **Flying Lotus**' *Ash* sci-fi film/soundtrack are due via XYZ; the **Bobby Brown** *Biography* biopic is aired via US A+E TV, 30-31 May, followed by the *Every Little Step* documentary series, 31 May; Toby Amies' **King Crimson** documentary film, *In The Court Of The Crimson King*, is due; Alan G Parker's **John Lennon** documentary film, *Borrowed Time*, is due with unaired footage; Camille Hardman's upcoming *Still Working 9 To 5* documentary film features **Dolly Parton**, **Kelly Clarkson**; Jessica Hooper's *Women Who Rock* documentary TV series is due via Epix; Michael Morris' upcoming *To Leslie* film has a soundtrack by **Linda Perry**; Alex Gibney's *The Sound Of Philadelphia* documentary film is due via Warners; Tony Tost's upcoming *National Anthem* film features **Halsey**; Paul Whittington's **Keith Moon** biopic, *The Real Me*, is due via White Horse Pictures.

KIT & CABOODLE

John Mayer's SE Silver Sky model is due via PRS Guitars; a signature model Telecaster for Chicago's **Terry Kath** is out via Fender at £17,999; Greta Van Fleet's **Jake Kiszka**'s SG model guitar, Social Distortion's **Mike Ness** Les Paul 1976 Deluxe guitar, and **BB King**'s Lucille Legacy guitar, are out via Gibson; Gong's **Hansford Rowe**'s HR Superleggera bass is out via Tao Guitars; **Joan Jett** has an Olympic Special guitar out via Epiphone.

ACOUSTIC

March (25) **The Hanging Stars** *Hollow Heart*, producer Sean Read (Dexys), Loose April (22) **Joshua Hedley** *Neon Blue*, co-producers Jordan Lehning (Rodney Crowell), Skylar Wilson (Justin Townes Earle), New West May (13) **Findlay** *The Last Of The 20th Century Girls*, producer Jules Apollinaire (Suki Waterhouse), Kartel TBC **Dustin Collins** *Working Man*, co-producers Buddy Cannon (Willie Nelson), Bill McDermott (Martina McBride), DCDL.

BLUES

February (25) **The Kenneth Brian Band** *Keys To The Kingdom*, producer Johnny Sandlin (Allman Brothers Band), Southern Shift March (25) **Albert Castiglia** *I Got Love*, producer **Mike Zito**, Gulf Coast.

INDIE

March (4) **Ceramic Animal** *Sweet Unknown*, producer The Black Keys' **Dan Auerbach**, Easy Eye Sound, **Ditz** *The Great Regression* CD, cassette, producer Ben Hampson (Blood Red Shoes), Alcopop!, LP, 29 July, (UK tour, 15-25 March) (25) **Emily Jane White** *Alluvion*, producer Anton Patzner (Bright Eyes), Talitres April **Blue Violet** *Late Night Calls*, producer Rob Ellis (PJ Harvey), Me & My (1) **Christian Lee Hutson** *Quitters*, co-producers **Phoebe Bridgers**, **Conor Oberst** (Bright Eyes), [TBC], **Pup** *The Unraveling Of PupTheBand* green, splatter LPs, CD, producer Peter Katis (The National), Little Dipper May (20) Brian Jonestown Massacre acolyte **Tess Parks** *And Those Who Were Seen Dancing*, Fuzz Club.

POP+

February (25) **Fatherson** *Normal Fears*, producer Steph Marziano (Mumford & Sons), Easy Life April (22) **Suki Waterhouse** *I Can't Let Go*, producer Brad Cook (Bon Iver), Sub Pop May **Sofia Mills** *Baby Magic* CD, LP, producer John Mark Nelson (Taylor Swift), sofiamills.com.

PROG/AVANT

May (25) **Quinquis** *Seim* CD, LP, clear LP, producer Gareth Jones (Depeche Mode), Mute.

ROCK

February (25) **Bad Omens** *The Death Of Peace Of Mind* CD, red, red splatter, grey splatter 2LPs, producer Zakk Cervini (Halsey), Sumerian, **Reckless Love** *Turborider*, producer Joonas Parkkonen (Apocalyptica), AFM March (1) **Fortune Child** *Close To The Sun* DL, producer Kevin Elson (Journey), distrokid.com (11) **Find Me** *Lightning In A Bottle*, producer Daniel Flores (The Murder Of My Sweet) April (4) **Riding The Low** *The Death of Gobshite Rambo*, producer Gavin Monaghan (Robert Plant), Clinical Finish (15) **Stone Broken** *Revelation*, producer ex-SikTh's **Dan Weller**, Spinefarm (UK tour, 20 April-4 May) (22) XTC's Dave Gregory collaborator **The Haven Green** *To Whom It May Concern*, Megadodo.

Joan Jett: Olympic player

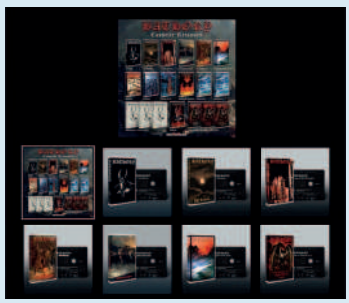
Sofia Mills: bedroom pop *a la* Taylor

Jazz

Ilhan Ersahin/Dave Harrington/Kenny Wollesen (Tom Waits) *Invite Your Eye*, Nublu, 4 March. ■ **Bill Evans Trio** *The Legendary* 3CD, with *Portrait In Jazz*, *Explorations*, *Sunday Night At The Village Vanguard*, *Waltz For Debby*, 14 bonuses, including *The 1960 Birdland Sessions*, El, 15 April. Due: February (25) **Curtis Stigers** *This Life*, Emarcy, **Lonnie Liston Smith** *Live!*, BGP, **Count Basie** *Basic Basie*, MPS, **Carmel** *Wild Country*, Secret March (4) **Jim Hall** *It's Nice To Be With You*, MPS (25) **John Zorn** *Perchance To Dream*, Tzadik, **Gary Lucas/Peter Willems** *Double Dare*, Zennez.

Metal

Cassettes of ***Bathory***, *The Return…*, *Under The Sign Of The Black Mark*, *Blood Fire Death*, *Hammerheart*, *Twilight Of The Gods*, *Requiem*, *Octagon*, *Blood On Ice*, *Destroyer Of Worlds*, *Nordland I*, *II*, *Jubileum Vols I*, *II*, *III*, *Katalog*, *In Memory Of Quorthon Vols I*, *II*, *III* are on Black City, 15 April. ■ Michael Hann *Denim And Leather* book, Constable, 24 February. ■ **Thunder Rising** *Back To The Time Of Rock*, with **Frank Caruso** (Vivaldi Metal Project), Music For The Masses, 4 March. ■ King's X's **Ty Tabor** *Shades* LP, CD with three bonuses, Rat Pak, 4 March. ■ **Stray Gods** *Storm The Walls* CD, blue LP, with Firewind's **Bob Katsionis**, rockworld24.com, 18 March. ■ **MTvoid** *Matter's Not*, with Tool's **Justin Chancellor**, [TBC]. ■ ***SheWolf***, with **Angel Wolf-Black** (Vivaldi Metal Project), Frontiers, 18 March. ■ **Absent In Body** *Plague God* CD, LP, splatter LP, with **Iggor Cavalera** (Pantera), Relapse, 25 March. ■ **Angel Nation** *Antares* CD, LP, with **Elina Siirala** (Leaves' Eyes), Inner Wound, 8 April. ■ **Metallica** are seeking fans' help with upcoming *Load* and *Reload Deluxe* box sets. They're seeking "everything from August 1995-September 1998: live photos by you, meet-and-greet snaps, flyers, ticket stubs, backstage passes. Email submissions@metclub.com to share your story." Due: March (4) **Warrior Soul** *Out On Bail*, Livewire (25) **Billy Bio!** *Leaders And Liars*, AFM, **Hardcore Superstar** *Abrakadabra*, Gain April (4) **Therion** *Beyond Sanctorum*, *Symphony Masses*, Hammerheart (22) ex-ACCEPT's **Udo Dirkschneider** *My Way*, Atomic Fire, **Shinedown** *Planet Zero*, Atlantic May **Slipknot**'s latest, [TBC] July (29) **Arch Enemy** *Deceivers*, Century Media TBC **Black Sabbath** *The Eternal Idol*, *Headless Cross*, *Tyr*, *Cross Purposes*, *Forbidden*, Ratt's **Stephen Pearcy** *Agent Provocateur*, **King Diamond** *The Institute*, Metal Blade. ➤



Bathory, 19 sets on cassette

Photo: (Joan Jett) Lisa Han

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Memorabilia lane
Auction houses around the world

In January, apr57.com offered an **Elvis Presley** letter, and record awards from **The Beatles**, **Van Halen**, **Dave Lee Roth**, **Great White**, **Kenny G**, **GTR**, **Journey**, **Yes**, **Tom Petty**, **U2**, **Pat Benatar**, **Bob Marley**. ■ 14-23 January auctions by Activity Auctions, Dover, Delaware, included signed drumheads from **Neil Young**, **John 5** (Rob Zombie), and signed guitars from **Martin Barre** (Jethro Tull), **AC/DC**, **Liz Phair**, ex-Wings' **Denny Laine**, **Chuck D** (Public Enemy), **Tony Kanal** (No Doubt), **Train**, **Lil Wayne**, **Brandon Boyd** (Incubus), **Rob Zombie**, **Shania Twain**, **Brian May**, **Moby**, **Arlo Guthrie**, **Zakk Wylde**, **Ed Sheeran**, **Taylor Swift**, **Slipknot**, **Robyn Hitchcock**, **Clarence 'Gatemouth' Brown**, **Tal Wilkenfeld** (Jeff Beck), **Bobby Brown**, **Juliette Lewis**, **Orianthi**, **James Taylor**, **BB King**, **Eric Clapton**, **Toby Keith**, **Vanilla Ice**, **Brian Wilson**, **Alice Cooper**, **The Beach Boys**, **Stevie Wonder**, **Steve Hackett**, **Firewind**, **Roger Waters**, **Tim McGraw**, **Eric Johnson**, **Paul Di'Anno** (ex-Iron Maiden), **Pete Townshend**, **Paul McCartney**, **The Blasters**, **The Babys**, **Lindsay Ell**, **Maroon 5**, **Herb Alpert**, **Peter Gabriel**, **Ben Folds**, **Air Supply**, **Green Day**, **Savoy Brown**, **Post Malone**, **Little Feat**, **Pat Boone**, **Kris Kristofferson**, **George Hamilton**, **Lauren Alaina**, **Wilson Phillips**, **Deap Vally**, **Earth Wind & Fire**, **Seal**, **Steve Winwood**, **Snoop Dogg**, **REO Speedwagon**, **Dave Grohl**, **Sting**, **The Rolling Stones**, **Red Hot Chili Peppers**, **Noel Gallagher**, **The B-52's**, **Vanilla Fudge**, **Hank Williams**, **Crystal Gayle**, **Emmylou Harris**, **Pearl Jam**, **Jack Bruce**, **Ian Gillan**, **Jake Owen**, **Steve Vai**, **Adele**, **Creed**, **Gary Numan**, **Joe Satriani**, **Ana Popovic**, **Lita Ford**, **Jean-Michel Jarre**, **Spinal Tap**, **Jake Bugg**, **Three Doors Down**, **Quincy Jones**, **Reba McEntire**, **Neil Sedaka**, **Frankie Avalon**, **Mötley Crüe**, **Steve Miller**, **Kate Nash**, **Art Garfunkel**. ■ On 7 April, chiswickauctions.co.uk has an *Autographs & Memorabilia* sale. ■ In December, **Justin Timberlake** sold a 5,375 sq ft, four-bedroom, four-bathroom apartment in Manhattan, New York, via Douglas Elliman, for $29 million, while in January, **John Legend** offered 2,600 and 3,500 sq ft six-bedroom apartments on Broome Street, New York, for $18 million. He also launched the NFT-sharing platform, oursong.com. ■ An eastbristol.co.uk *Entertainment Memorabilia* auction is on 4 May. ■ *Entertainment Memorabilia* and *Musical Instruments* sales are held via gardinerhoulgate.co.uk, 10-11 March, 16-17 June, 8-9 September, 8-9 December. ■ January auctions by Heroes & Legends of Encino, California, included (15) **Alice Cooper** hat, signed drumheads from **The Stylistics**, **Dave Lee Roth**, **Kenny Wayne Shepherd**, **Earth, Wind & Fire** (22) **Eagles**, **The Black Crowes**, **The Byrds**, signed tambourines from **Jefferson Airplane**, **Mary Wells**, **Sam & Dave**, **Atlanta Rhythm Section** record award (29) signed guitars from **The Lovin' Spoonful**, **Hank Williams Jr**, a **Slash** signed hat, signed drumheads from **Aerosmith**, **Eagles**, **U2**, **The Black Crowes**, February (5) **KISS**, **Pearl Jam**, **Metallica**, **Mötley Crüe**. ■ *Music & Film* auctions are held via hansonsauctioneers.co.uk, 28 March, 15 June. ■ **Diddy**'s 9,000-plus sq ft, six-bedroom, six-bathroom house, with 0.5 acres, pool, media room, basketball court, in Toluca Lake, California, was sold in January via Compass for $6.51 million. ■ A 27 January natedsanders.com auction included **Victoria Beckham** dress, **Sheryl Crow** jacket. ■ On 3-4 August, *Rock & Pop* auctions are held via adampartridge.co.uk. ■ On 7 April, a vinyl/musical instruments auction is held via stroudauctions.co.uk. ■ A *Music & Entertainment* auction is held via specialauctionservices.com, 22 March. ■ *Vinyl Records, CDs & Memorabilia* auctions are held 25 February, 22 April, via wessexauctionsrooms.co.uk. ■ A collection of 22 **Prince** plectrums sold 12 January via rrauction.com for $43,788. ■ In January, **Steve Vai** offered a one-off Ibanez JEM Hydra triple-neck guitar as a NFT via opensea.io. ■ On 7 February, a **John Lennon** *NFT Collection* for charity via juliensauctions.com included his coat, guitar, $22,400 each, **Paul McCartney** Hey Jude lyrics, $76,800. ■ On 22 February, unpublished **Nirvana** photos were offered as NFTs via poplegendz.com, while Henry Diltz *On Stage* photos, including Nirvana, are NFTs via superrare.com. ■ On 27 January, unaired footage of **David Bowie** was offered as NFTs via starly.io. ■ In January, **Steve Aoki** launched a0k1verse.xyz, his metaverse (online virtual 3D) presence on Web3 (blockchain-backed/distributed internet), offering exclusive physical/digital NFTs. ■ On 10 February, **Lupe Fiasco** announced *Drill Music In Zion* NFTs, including behind-the-scenes video, via magiceden.io, from mid-2022. ■ In January, Deftones' **Sergio Vega** offered guitars, effects, amps, cases, via reverb.com. ■ In January, **Iggy Azalea**'s 5,228 sq ft, four-bedroom, three-bathroom house, with one-bedroom guesthouse, 1.06 acres, in Hidden Hills California, was offered via Coldwell Banker for $6.195 million. ■ A 26 January auction by ICZ, Palm Harbor, Florida, included signed guitars from **Pink Floyd**, **Led Zeppelin**, **Traveling Wilburys**, signed drumheads from **Ringo Starr**, **The Police**, **Tom Petty**, **BB King**, **Metallica**, **Cream**, **Aerosmith**, **Rush**, **The Beatles**. ■ Three Banksy paintings owned by **Robbie Williams** are offered via Sotheby's London, 2 March, estimate £10 million. ■ In January, **Toni Braxton** had two 2,240 sq ft, two-bedroom, three-bathroom apartments in Century City, California, offered via Keller Williams for $3.35 million, $2.85 million, respectively. ■ A 30 January charity auction via juliensauctions.com included **Keith Richards** guitar NFT, $57,600, **Paul McCartney** bass, $38,400, **Dolly Parton** dress, $38,400, **Joni Mitchell** print proof, $22,400, **Tom Petty** guitar, $35,200, Metallica's **James Heftield** guitar, $32,000, **Amy Winehouse** dress, $25,000, Soundgarden's **Chris Cornell** lyrics, $19,200, Guns N' Roses' **Slash** guitar, $22,400, hat, $11,520, **Lionel Richie** jacket, $10,420, Depeche Mode's **Dave Gahan** blazer, $16,000, **Jeff Beck** guitar, $12,800, **Chris Stapleton** lyrics, $15,625. ■ On 30 January, RHCP's **Flea** offered a bass for charity via eBay. ■ Pantera's **Vinnie Paul**'s onetime 3,784 sq ft, four-bedroom, four-bathroom house in Arlington, Texas, with pool, spa, sauna, games rooms, safe-room, 1.5 acres, was offered via zillow.com for $750,000. ■ Linkin Park's **Brad Delson**'s house in Beverly Hills was offered in January via Beverly Hills Estates for $6.8 million. ■ On 6 February, Mynt Auctions, New York, offered **Lizzo** signed microphone, signed drumheads from **Neil Young**, **Duran Duran**, **Guns N' Roses**, signed guitars from **Vanilla Ice**, **Kate Nash**, **Mandy Moore**, **Jake Bugg**, **Brian Wilson**, **Delaney & Bonnie**, Jethro Tull's **Martin Barre**, **Big Country**, **Steve Hackett**.

Steve Vai: three-hander

Prince plectrums on the block

Pop+

Go West *Deluxe* clear 180g LP, 12" x 12" 4CD/DVD box, with CDs of *Go West*, *Bangs And Crashes*, *Demos And Rarities* (nine unissued mixes/ demos), unissued *Live From Hammersmith Odeon, London, 1985*, DVD of promo/*Top Of The Pops* clips, and Japan, 1985 (10 unissued), Chrysalis, in May. See Q&A, p57. ■ **Mariah Carey**/Michaela Angela Davis *The Little Princess* book, [TBC]. ■ **Will Young** *Be Yourself And Happier* book, Ebury, 21 April, *Twenty Years* best-of, Sony, 20 May. ■ **Marianne Faithfull** *Vagabond* 180g LP, CD with six bonuses (five unissued), BMG, 4 March. ■ Ex-Spandau Ballet's **Tony Hadley** *My Life In Pictures* hardback, Omnibus, 21 April. ■ Ian Little *Baptism Of Fire: Living And Working With* ***Duran Duran*** book, Astral Horizon, 21 April. ■ Spice Girls' **Mel C** *Who I Am* book, Welbeck, 15 September. ■ Deacon Blue's **Ricky Ross** *Short Stories Vol 2* CD, LP, blue LP, Cooking Vinyl, 19 April, *Walking Back Home* book, 4 August, rickyross.tmstore.es. ■ **Chesney Hawkes** *The Complete Picture* 5CD/DVD, with *Buddy's Song*, five bonuses, *Get The Picture*, four, *Another Fine Mess*, four, *Real Life Love*, nine, 19-track bonus CD, 21-track DVD, is due via Chrysalis. ■ **Lights** *PEP* CD, red, yellow, blue cassettes, Fueled By Ramen, 1 April. ■ The Associates' **Billy Mackenzie** *Satellite Life* 3CD, 16 unissued, **Dramatis** *For Future Reference* 2CD, 23 bonuses (eight unissued), Cherry Red, 22 April. ■ ***Toyah!*** *Toyah! Toyah!* yellow LP; CD/DVD with four bonuses, Wolverhampton Lafayette, June 1980, Cherry Red, 13 May. ■ **Sophie Ellis-Bextor**/Richard Jones *Love Food Family* book, Hamlyn, 7 July. Due: March (18) **Tony Hazzard** *Demonstration*, Liberation Hall, **Little Boots** *Tomorrow's Yesterdays*, Repeat April (1) **Falco** *Data De Groove*, *Wiener Blut* 2CDs, Rhino (29) **Toro Y Moi** *Mahal*, Dead Oceans May (6) **Boyzlife** *Old School*, boyzlife.store (30) **Hanson** *Red Green Blue*, 3CG June (10) **George Ezra** *Goldrush Kid*, Columbia.

Prog/Avant

Coheed & Cambria *Vaxis II: A Window Of The Waking Mind* CD, *Deluxe* box, adding poster, book, lamp, coheedandcambria.com, 27 May. ■ Martin Popoff ***Yes*** *– A Visual Biography II: 1982-2022* book, Wymer, 6 May. ■ **Soft Machine** *Facelift – France & Holland* 3CD/DVD, Paris Theatre De La Musique, Amsterdam Concertgebouw, January 1970, Cuneiform, 25 March. ■ ***Wah Together***, with **Phil Mossman** (ex-LCD Soundsystem), **Vito Roccoforte** (The Rapture), Dedstrange, 4 March. ■ **Laibach** *Wir Sind Das Volk* CD, 25 March, 2LP, 10 June, Mute. ■ **Nurse With Wound** *Opium Cabinet Expanded*, with unissued cuts, ICR, 4 March. ■ ■ Family's **Roger Chapman** *Moth To A Flame* 5CD, with *Chappo*, *Live In Hamburg*, *Mail Order Magic*, 25 bonuses, **Nektar** *Sounds Like This* 2CD, eight bonuses, Esoteric, 29 April. ■ **Colosseum** *The Reunion Concerts 1994* 2CD/DVD, Koln, Germany, ➤

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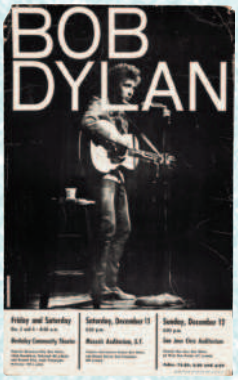

Bob Dylan 1965 San Francisco Bay Area Concert Poster

Whitney Houston Worn Dress

Michael Jackson Worn Fedora

The Beatles Signed 1963 Program

Jimi Hendrix Experience Lenticular 2' Square Promotional Display

The Bindweed Press Collection Featuring FD-26 Skeleton & Roses Poster Graded 9.6

Jimi Hendrix Experience 1968 Shrine Los Angeles Concert Poster

The Beatles 1966 Shea Stadium Concert Poster – Unrestored Condition

Velvet Underground/ Andy Warhol 1966 The Trip, Los Angeles Concert Poster

Billie Holiday 1949 Sacramento, CA Concert Poster

Elvis Presley Signed High School Yearbook

The Beatles First-State *Yesterday & Today* Mono Butcher Cover

Ramones MTV Gold Moonman Award

John Coltrane 1964 Chicago, Illinois Concert Poster for 10-Night Stand

Little Richard 1954 Earliest Known Concert Poster with His Picture

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Altogether Now
Noteworthy guest-spots this month

Jackie Bristow *Outsider*, Measa Bluemoon, 4 March: **Mark Punch** (Tim Finn), **Kristin Wilkinson** (Neil Young), **Fred Eltringham** (Sheryl Crow), **Dan Dugmore** (Linda Ronstadt).
Brave Rival *Life's Machine*, braverival.com, 6 May: **Jonny Henderson** (Ian Siegal).
Bodysync *Radio Active* yellow LP, store.bodysync.world, 15 April: **Tinashe**.
Bob Corritore & Friends *Down Home Blues Revue*, Vizztone, 4 March: **Honeyboy Edwards**, **T-Model Ford**.
Cage Fight, Candlelight, 13 May: **Trevor Strnad** (The Black Dahlia Murder).
The Cool Kids *Before Shit Got Weird*, Cake, 3 March: **Chance The Rapper**.
Alex Cameron *Oxy Music*, Secretly Canadian, 11 March: **Jason Williamson** (Sleaford Mods).
Mike Campbell & The Dirty Nobs *External Combustion*, BMG, 4 March: **Ian Hunter**, **Margo Price**, **Benmont Tench** (Tom Petty).
Charli XCX *Crash*, charlixcx.com, 18 March: **Rina Sawayama**.
Club D'Elf *You Never Know* CD, 2LP, bandcamp.com, 1 April: **John Medeski**.
Flume *Palaces*, 20 May: **Damon Albarn**, **Caroline Polachek**.
Michael Feinstein *Gershwin Country*, Craft, 11 March: **Dolly Parton**, **Brad Paisley**, **Vince Gill**, **Rosanne Cash**, **Alison Krauss**, **Lyle Lovett**, **Lee Ann Womack**, **Ronnie Milsap**, **Amy Grant**, **Liza Minnelli**.
Broken Social Scene's Sam Goldberg *Sam Jr*, Arts & Crafts, 10 March: The Brian Jonestown Massacre collaborator, **Tess Parks**.
Gunash *All You Can Hit*, Go Down, April: **Nick Oliveri** (QOTSA).
Greenslade & Thomas *G&T*, with **Dave Greenslade**, Blonde On Blonde's **Dave Thomas**, Angel Air, 11 March: **Bob Skeat** (Wishbone Ash), **Brendan O'Neill** (Rory Gallagher).
Robert Glasper *Black Radio III* CD, 2LP, Loma Vista, 25 February: **Esperanza Spalding**, **Gregory Porter**, **India.Arie**, **Killer Mike**, **Jennifer Hudson**, **Common**, **HER**, **The Roots**, **Q Tip**, **Ty Dolla $ign**.
Men At Work's Colin Hay *Now And The Evermore*, Lazy Eye, 18 March: **Ringo Starr**.
Daryl Hall's latest, [TBC]: **Dave Stewart** (Eurythmics).
High Pulp *Pursuit Ends*, Anti-, 15 April: **Jaleel Shaw** (Roy Haynes), **Brandee Younger** (The Roots), **Jacob Mann** (Rufus Wainwright).
Ray Wylie Hubbard *Co-Starring Too*, Big Machine, 18 March: **Willie Nelson**, **John 5** (Rob Zombie), **Steve Earle**, **Ringo Starr**, **Lzzy Hale** (Halestorm), **Anne Wilson** (Heart), **Wynnona Judd**, **Steve Lukather** (Toto), **Charlie Sexton** (Bob Dylan), **Gurf Morlix** (Lucinda Williams).
Chelsea Jade *Soft Spot*, Car Park, 29 April: **Leroy James Clampitt** (Justin Bieber), **Elizabeth Stokes** (The Beths).
Gabriel Kahane *Magnificent Bird*, Nonesuch, 25 March: **Chris Thile** (Nickel Creek), **Andrew Bird**.
Kilo Kish *American Gurl*, Kisha Soundscapes, 25 March: **Vince Staples**.
Kavinsky *Reborn*, Fiction, 25 March: **Sébastien Tellier**.
Kaina *It Was A Home*, City Slang, 4 March: **Sleater-Kinney**.
Kvaen *The Great Below*, Black Lion, 25 March: **Jeff Loomis** (Arch Enemy).
Pierre Kwenders *Jose Luis And The Paradox Of Love*, Arts & Crafts, 29 April: **Win Butler** (Arcade Fire).
Avril Lavigne *Love Sux*, DTA, 25 February: **Machine Gun Kelly**, **Mark Hoppus** (Blink-182).
Lucius *Second Nature* CD; pink 180g LP, gold 180g LP; pink, gold 180g LP box sets, each with poster, holograph, signed print, T-shirt, two badges, magnet, ilovelucius.com, 24 February: **Brandi Carlile**, **Sheryl Crow**.
Larry McCray *Blue Without You*, KTBA, 25 March: **Joe Bonamassa**, **Warren Haynes**, **Reese Wynans**.
MÅNEGARM *Ynglingaättens Öde* CD, LP, gold LP, box with CD, 7", flag, patch, Napalm, 15 April: **Jonne Järvelä** (Korpiklaani).
Ex-The Walkmen's Walter Martin *The Bear*, Ile Flottante, 25 March: **Harrison Whitford** (The National's Matt Berninger), **Josh Adams** (Beck).
Miraa May's latest, Island, [TBC]: **Stefflon Don**.
Monuments *In Stasis*, Century Media, 15 April: **Spencer Sotelo** (Periphery).
The Magic Epic's latest, Epic Magic, 18 March: **Iain Hornel** (10cc).
Mad Invasion's latest, [TBC]: **Mikkey Dee** (Scorpions).
Flora Purim *If You Will* CD, LP, Strut, 29 April: **Airto Moreira**.
Röyksopp *Profound Mysteries* CD, cassette, PIAS, 29 April: **Alison Goldfrapp**.
Thomas Rhett *Where We Started*, [TBC], 1 April: **Katy Perry**.
Rex Orange County *Who Cares?*, Sony, 11 March: **Tyler, The Creator**.
The Duke Robillard Band *They Called It Rhythm And Blues*, Stony Plain, 18 March: **Kim Wilson** (The Fabulous Thunderbirds), **John Hammond**.
Cruel Santino *Subaru Boys: Final Heaven*, Universal, 4 March: **Skepta**.
Shaman's Harvest *Rebelator*, Mascot, 11 March: **Clint Lowery** (Sevendust).
Molly Tuttle & Golden Highway *Crooked Tree*, Nonesuch, 1 April: **Old Crow Medicine Show**, **Margo Price**, **Gillian Welch**, **Dan Tyminski** (Alison Krauss).
Kae Tempest *The Line Is A Curve*, American, 8 April: **Grian Chatten** (Fontaines DC), **Lianne La Havas**.
Andy Timmons *Electric Truth*, andytimmons.com, 1 April: **Lemar Carter** (Joss Stone), **Travis Carlton** (Robben Ford), **Deron Johnson** (Miles Davis).
Tank & The Bangas *Red Balloon*, Verve Forecast, 13 May: The Roots' **Questlove**, **Trombone Shorty**, **Lalah Hathaway**, **Jacob Collier**.
Time Horizon *Power Of Three*, Melodic Revolution, 22 February: **Michael Salder** (Saga).
Velcrocranes *What If I Die* CD with bonus, CD/LP, InsideOut, 29 April: **Adam Holzman** (Miles Davis).
RPWL's Kalle Wallner *Voices* CD, clear 180g LP, GAOM, 25 February: colleague **Yogi Lang**, **Marco Minnemann** (The Aristocrats).
Warmduscher *At The Hotspot*, Bella Union, 1 Apri: **Al Doyle** (Hot Chip).
Oliver Wakeman *Collaborations* 3CD, with *The Three Ages Of Magick*, three bonuses, *Ravens And Lullabies*, four, unissued *From A Stage*, Burning Shed, 11 April: **Paul Manzi** (Sweet).
Christine Wheeler *Songs Of S + D* DL, bandcamp.com, 25 March: **Melvin Gibbs** (Rollins Band), **Joe McGinty** (ex-The Psychedelic Furs), **Kelvin Sholar** (Stevie Wonder).
Kanye West *Donda 2*, IDJ, 22 February: **Marilyn Manson**.
Yova *Nine Lives*, Quartertone, 25 March: **Rob Ellis** (ex-PJ Harvey), **Terry Edwards** (Nick Cave), **David Rhodes** (Kate Bush), **Anna Phoebe** (Roxy Music), **Alex Thomas** (John Cale), **Nick Holland** (Balanescu Quartet), **Daniel O'Sullivan** (The Charlatans' Tim Burgess), **BJ Cole**.

Lucius get the girls onboard

Prog/Avant

Repertoire, 25 March. Due: February (25) **Porcupine Tree** *Anesthetize* 2CD/DVD, Transmission, **Ozric Tentacles** *Tantric Obstacles*, Kscope, Jethro Tull's **Clive Bunker** *Awakening*, Talking Elephant, **Sun Ra** *It's After The End Of The World*, MPS, ex-Sonic Youth's **Thurston Moore** *Screen Time* DL, Southern Lord March (1) **Robert Schroeder** *Spaces Of A Dream*, Spheric (18) **Brad Mehldau** *Jacob's Ladder*, Nonesuch (25) **Heronimus Fin** *In Session Live At The BBC*, heronimusfin.com, **Man** *Evolution* 6CD, Cleopatra April (16) **Liquid Tension Experiment** *3* 2CD, InsideOut.

Coheed & Cambria get arty, again

Post-/Punk

Graham Parker *Another Grey Area*, five bonuses, Iconoclassic, 1 April. ■ ***PLOSIVS***, with **John Reis** (Rocket From The Crypt), **Atom Willard** (The Offspring), Swami, 1 April. ■ **Suicide** *Surrender*, two unissued, Mute, 25 March. ■ In January, **The Mighty Mighty Bosstones** announced that they've split up. ■ Rory Sullivan-Burke *The Light Pours Out Of Me – The Authorised Biography Of **John McGeoch*** (PiL) book, Omnibus, 28 April.

Reggae

Stuart Borthwick *Positive Vibrations: Politics, Politricks And The Story Of Reggae* book, Reaktion, April. Due: April (8) **Horace Andy** *Midnight Rocker*, On-U Sound.

Rock

Bryan Adams *So Happy It Hurts* CD, *Deluxe* CD/book, LP, pink, clear LPs, box set with *Deluxe* CD/book, LP, signed photo, BMG, 11 March. ■ ***Envy Of None*** CD, LP, blue, white LPs, *Deluxe* 2CD, 2LP, five bonuses, with **Alex Lifeson** (Rush), **Andy Curran** (Coney Hatch), Kscope, 8 April. ■ Peter Stanfield *Pin Up 1972: Third Generation Rock'N'Roll* book, March, John Scanlan *Rock And Roll Plays Itself – A Screen History* book, May, Reaktion. ■ **Imelda May** *A Lick And A Promise* book, Luke Morton *Standing Like Statues: The **Enter Shikari** Story* book, 15 March, Faber. ■ Subscribers to **U2**.com this year receive *Achtung Baby 30 – Live* CD. ■ **T.Rex** *1972 50th Anniversary* 23-track white 2LP, 73-track 6LP box, 75-track 5CD box, with three bonuses (one unissued), Demon, 22 April. ■ Keith Cameron ***Mudhoney*** *Updated Edition* book, Omnibus, 24 March. ■ ***Sometimes Y*** CD, LP, with **Yelawolf**, **Shooter Jennings**, Slumerican, 11 March. ■ **Keith Richards** *Main Offender 30th* ➤

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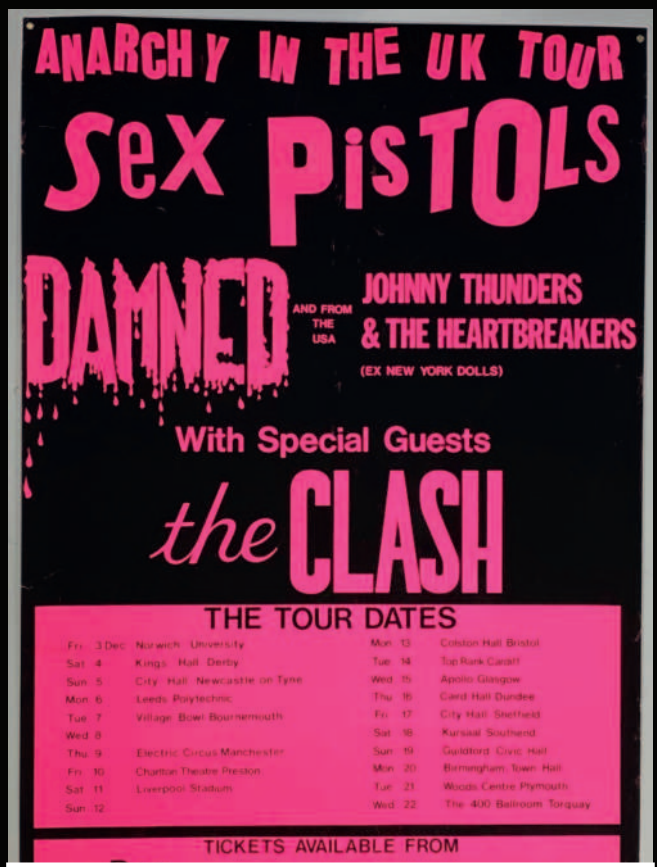

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In the Ether

Melissa Etheridge graphic novel editions due

Melissa Etheridge *Heartstrings* softback and hardback graphic novels are due this summer. A 2,000-copy *Deluxe Edition* oversized, slipcased hardback has three exclusive art prints and a blank journal, while a 500-copy, signed *Super Deluxe Edition* adds two coasters, a badge and lanyard. A 100-copy *Platinum Guitar Edition* comes with a guitar.

Melissa Etheridge Heartstrings editions are out via Z2comics.com in June.

Melissa Etheridge: guitar stories

How the West was won

Tribute album to Mountain man due

Legacy: A Tribute To ***Leslie West*** is out this month, featuring colleagues **Bobby Rondinelli**, **Rev Jones**, plus **Dee Snider**, **Eddie Ojeda** (Twisted Sister), **Mike Portnoy** (ex-Dream Theater), **Rudy Sarzo** (Quiet Riot), **Robby Krieger** (The Doors), **Slash**, **Zakk Wylde**, **Randy Bachman** (Bachman Turner Overdrive), **Martin Barre** (Jethro Tull), **Joe Lynn Turner** (ex-Rainbow), **Ronnie Romero** (Rainbow), **Charlie Starr** (Blackberry Smoke), **Elliot Easton** (The Cars), **George Lynch** (Dokken), **Marty Friedman** (ex-Megadeth), **Steve Morse** (Deep Purple), **Yngwie Malmsteen**.

Legacy: A Tribute To Leslie West *LP, silver LP, CD, box set, are on Mascot, 25 March.*

Leslie West: axeman supreme

Alarm call

The Alarm and In The Poppy Fields side-project vinyl due

The Alarm's alter-ego, **In The Poppy Fields**, have a coloured vinyl 5LP collection out in March, along with individual LPs, the last of which to appear, that month, is the *Coming Home* white LP. It's part of the *Bond LP Collection*, which also features *Close* red LP, *The Normal Rules Do Not Apply* green LP, *Trafficking* yellow LP and *Edward Henry Street* clear LP. They're followed by further vinyl releases of *Under Attack*, *Guerilla Tactics*, *Direct Action*, *Feel Free* and *Rise*, as well as *Vinyl Soundtrack* yellow 2LP and *Counter Attack* 4LP/7" EP.

For The Alarm Record Collectors Club ordering, see thealarm.com.

Mike Peters' words, his *Bond*

Booking Bowie

Raft of David Bowie books in the offing

On 26 May, Jay Gent's *David Bowie 1964 To 1982 On Track* book is out via Sonicbond and, on 14 June, three David Bowie books are due. Along with Mick Rock & Bowie's own reprinted *MOONAGE DAYDREAM: The Life & Times of Ziggy Stardust (Anniversary Edition)* (Genesis Publications), there's *RC* contributor Martin Popoff's *Bowie At 75* (via Motorbooks) and Thierry Lamy/Nicolas Finet's *David Bowie In Comics* hardback (Nantier Beall Minoustchine). They're followed on 16 June by *RC* contributor Simon Goddard's *Bowie Odyssey 72* (Omnibus) and, on 7 July, Tom Hagler's *We Could Be... Bowie And His Heroes* hardback (Cassell). On 8 September, there's Jerome Soligny's *David Bowie Rainbowman 1967-80* (Monoray), while Mick Rock's *Sound & Vision* David Bowie photo exhibition is at Morrison Gallery & Hotel, Princes Street, New York.

For more on David Bowie, see davidbowie.com.

Genesis Publications, paging Mr Bowie

Rock contd

Anniversary CD, LP, red, LP, 2CD/book, *Deluxe* box set, including smoke 180g LP, CD, unissued *Winos Live In London '92* 180g 2LP/CD, book, poster, plectrum, sticker, repro handwritten lyrics, BMG, 18 March. ■ Martin Power *White Knuckles: The Life Of* ***Gary Moore*** book, Omnibus, 8 August. ■ **Shark Island** *S'Cool Bus Deluxe* CD/poster, two bonuses, Deko, 25 February. ■ **Bryan Ferry** *Lyrics* book, Penguin, 5 May. ■ A deluxe photobook on **Deep Purple** is due via Rufus. ■ ***The Rockfords***, with bonus, Epic, 11 March. ■ **Axel Rudi Pell** *Lost XXIII* CD, red, splatter 2LPs, box with CD, coloured 2LP, print, poster, photo card, sticker, SPV, 15 April. ■ ***The Grass Roots*** 2CD, with *Where Were You When I Needed You*, *Let's Live For Today, Feelings*, *Lovin' Things*, BGO, 4 March. ■ **First Signal** *Closer To The Edge*, with **Harry Hess** (Harem Scarem), **Daniel Flores** (The Murder Of My Sweet), Frontiers, 8 April. ■ **Black Swan** *Generation Mind*, with **Robin McAuley** (MSG), **Reb Beach** (Whitesnake), **Jeff Pilson** (Foreigner), **Matt Starr** (Mr Big), Frontiers, 8 April. ■ **Inglorious** *Live At The Phoenix* CD/DVD, BD, LP, Exeter, September 2021, Frontiers, 8 April. Due: February (25) **The Creation** *Making Time* 2CD, splatter LP, Demon, ex-Uriah Heep's **John Sloman** *Two Rivers*, Red Steel, **Deep Purple** *Greatest Hits* 3CD, Voiceprint, **Stone The Crows** *Live At The BBC* 4CD, Repertoire March (4) **Kim Fowley** *In Deutschland*, **The Troggs** *The Troggs Tapes*, Liberation Hall, ex-Dire Straits' **John Illsley** *VIII*, 100% (11) **Ghost** *Impera*, Loma Vista (18) TNT's **Ronni Le Tekrø** *Big Foot TV*, on TBC Records label, **Mountain** *Eruption* 2CD (25) **Ian Gillan Band** *Return To The Source*, Talking Elephant, **LA Guns** *A Fistful Of Guns* 2CD, Cleopatra April (1) **Scott McCarl** *Play On*, Liberation Hall, **Daryl Hall** *Before After* 2CD, Legacy, Voodoo Six's **Matt Pearce & The Mutiny** *The Soul Food Store*, Mutinear (8) **Fortune** *Level Ground*, Frontiers (19) **Aldo Nova** *2.0 Reloaded* 3CD, [TBC] May (13) **CoreLeoni** *III*, Atomic Fire.➤

Bryan Adams: happy in a box

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Red letter days

Masses of music due from the Cherry Red stable

Several **Joe Meek** box sets, with unissued cuts, are due via Cherry Red, along with **Hawkwind** reissues and **The Residents** 50th Anniversary LPs. Other releases in the offing include **Nektar** *Journey To The Centre Of The Eye*, *A Tab In The Ocean*, *Remember The Future*, *Sunday Night At The Roundhouse*, *Unidentified Flying Abstract*, *Down To Earth*, *Recycled*, *Live In New York*, *Magic Is A Child*, *More Live In New York*, *Evolution*, *The Boston Tapes*, plus unissued cuts; **Van Der Graaf Generator**'s *A Grounding In Numbers*, *The Aerosol Grey Machine*, *Do Not Disturb*, *Merlin Atmos Live 2013*, *Present*, *Trisector*, *Real Time (Royal Festival Hall)*, *Live At The Paradiso 14:04:07*; Traffic's **Jim Capaldi** *Living On The Outside* and *Poor Boy Blue*; albums produced by Phil Wainman (The Boomtown Rats), including sets by **The Flirtations**, **Blackwater Junction**, **Big John's Rock'N'Roll Circus**; **Silverhead**'s *Show Me Everything*, *Berlin Backlash*, *Live In Japan* and **Michael Des Barres**' *Hot'N'Sticky Live*, *Carnaby Street*, *Free Love Foundation*; **Raven** 1978 demos, and live sets from Manchester and Italy, 1982; **UFO** *High Stakes And Dangerous Men*, *Lights Out In Tokyo*; Western Star label sets, including from **Jack Rabbit Slim**; **Salford Jets**, **The Wasps** and **The Cherokees** catalogues; cuts by **Innocent Vicars**; select 70s tunes by **The Montanas** and **Fluff; Brian Bennett's Heat Exchange** *One Step Ahead*; a **Skids** box set, with *Vol 1 2010*, *Live In London 2017*, *Official Bootleg Acoustic 2019*, *Peaceful Times 2019*, *Live Volume 2 Lockdown 2021*, and radio session tracks; **Mike Carr Trio** *Live At Ronnie Scott's*; and recordings by **John Verity**, **The Passmore Sisters**, **Grant & The Geezers**, **The Users**, **Chris Free**, **John Howard**.

See cherryred.co.uk.

More Hawkwind on the way

Soul+

Quincy Jones *12 Notes On Life And Creativity* book, Abrams, 14 April. ■ **Mary Wilson** *The Motown Anthology* 2CD, with unissued cuts/mixes, Universal, 4 March. ■ Tyler James *My Amy* book on **Amy Winehouse**, MacMillan, 26 May. Due: March (11) **Alicia Keys** *Keys* 2CD, RCA (18) **The Chi-Lites** *Too Good To be Forgotten* 2CD, LP, Demon (25) **Joe Simon** *Nine Pound Steel* 3CD, Sunset Blvd.

Vintage

Andrew Norman ***Paul Robeson:*** *A Song For Freedom* book, New Haven, 15 March. Due: February **Elvis Presley** *Aloha From Hawaii Deluxe* 3CD, Follow That Dream March (4) **Tony Sheridan** *Skinny Minny*, **Jimmy McCracklin** *Rocks Deluxe*, Bear Family April (8) **Doris Day** *Early Day*, Real Gone.

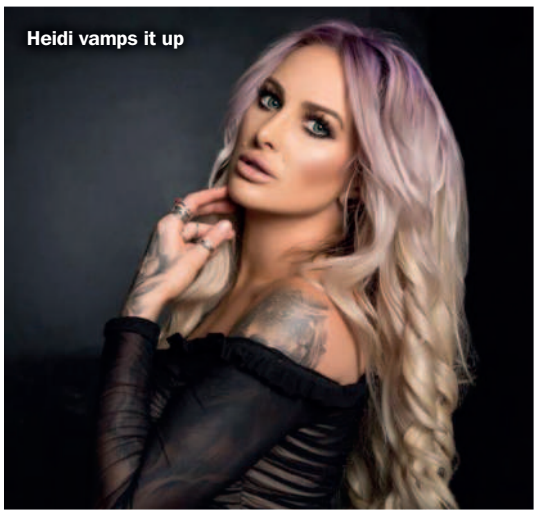
Elvis multi-CD set

Vampire metal

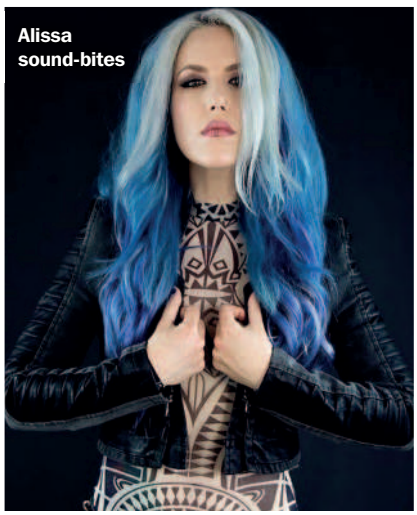
Crowdfunded horror film features metal stars

The vampire/cannibal horror flick, *The Virginia Bitches*, has an online fan-funding campaign to early April. It's due in October and features **Doyle Wolfgang Van Frankenstein** (Misfits), **Randy Blythe** (Lamb Of God), **Alissa White-Gluz** (Arch Enemy) and **Heidi Shepherd** (Butcher Babies). Subscribers are offered, *inter alia*, poster, DVD, BD, VHS, LP, T-shirt, hoodie, Alissa, Heidi and Randy's original draft scripts, film extra/speaking roles, photo-shoot, film guitars, van.

See indiegogo.com/projects/the-virginia-bitches-vampire-movie#/



Heidi vamps it up



Alissa sound-bites

Subscriber gifts: guitar, VHS tape!

Got any news? Send it to tim.jones@metropolis.co.uk

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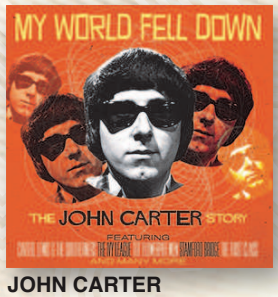

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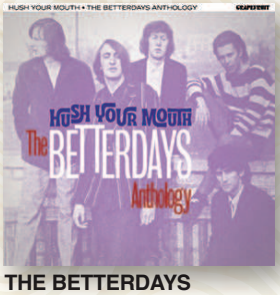

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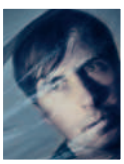


Napalm Death frontman 'Barney' Greenway on the death metallers' first studio outing of their fifth decade

Tell us how the new vinyl came about.

We always flog ourselves to death in the studio when we're making albums, and we end up with a raft of leftover tracks. Some of that's intentional, to give extra tracks for initial album release pressings, but with [2020's] *Throes Of Joy In The Jaws Of Defeatism* album, there was already a loose plan to put out some kind of extended EP later on. This morphed into the eight tracks of *Resentment Is Always Seismic – A Final Throw Of Throes* mini-album. It's a collective assumption that vinyl is a given now and, whereas *Throes Of Joy* is quite artistically extravagant, we really wanted to keep it streamlined and simple for the mini-album, though still with a powerful smattering of visual imagery. So, it's just one CD, with just a handful of extra vinyl colours. The thinking was very much to keep it in the spirit of back in the day, kind of hardcore punk EPs. I used to spend my scrumpy money on them every week. But then, my head's always in that era anyway, generally [*laughs*].

Did it take long to get the vinyl done?

Century Media have to deal with that particular nightmare. I know we had to be ready to go to pressing by a particular day, or the release would've been delayed by a few months. Me and Shane, the bass player, dealt with it through our tremendous art person, Frode Sundbo. And, for me, I go through every detail many times over. I'm big on spontaneity in Napalm Death's music, but I think that whatever you do on the physical release should have maximum impact. Therefore, it all has to hit the sweet spot when you look at the CD or vinyl in your hands. I won't pass it until it gets to that point. I'm always intensively involved, and we're very much influenced by nasty metaphors in art and, accordingly, by bands like SWANS, Big Black, Crass et al. In other words, we like to fuck with people, while stimulating them.

Were you involved in the mastering?

I listened to the masters after our producer, Russ Russell, thought that he'd got the tracks to where they needed to be. I'm always looking for a nice rawness. I mean, this is Napalm Death we're talking about, though acetates are outside of my universe these days.

Do you collect these yourself?

I get the test-pressings automatically, and they just kind of sit around gathering dust.

What do you think of the finished product?

Very pleased with it. I wouldn't let it go until I felt it was right. We've squeezed out every last drop from the archive for now, but there will be more vinyl in the future. I love being artful and a bit extravagant with vinyl, though there is a limit, and I'm mindful that, as musicians, we need to not waste resources as much as the next person. I'm hoping that recycled and reconstituted materials, especially for vinyl, will become dominant in future.

Is vinyl an important part of your own collection?

It always will be, though I stopped collecting a couple of decades ago, apart from for the Napalm Death archive. Space dictates that CDs have become preferable, and I'm not a format snob. People will take their music as they see fit.

Napalm Death* Resentment Is Always Seismic *180g LP, red, clear, silver, green 180g LPs are on Century Media.

"I USE TO SPEND MY SCRUMPY MONEY ON HARDCORE PUNK EACH WEEK. MY HEAD'S ALWAYS IN THAT ERA"

FIRST SPIN

Readers' virgin vinyl purchases

This month: The Beatles *Revolver*

My first purchase consisted of seven LPs so I wouldn't have to listen to the same thing over and over. But of those seven LPs, the one that prodded me the most into starting my lifelong record collecting adventure was *Revolver*. My sister had collected all their LPs up to *Rubber Soul* and, after hearing that album and *Revolver*, as well as music by The Byrds, The Doors, Dylan and so many other artists, I was amazed at how sophisticated rock had become. I also realised how much music had become an integral part of my life. I revelled in the early 60s US folk revival, and even though it was pretty much squashed overnight that evening in February '64 by The Beatles, it was resurrected a year later with folk-rock. By the time *Revolver* was released, folk-rock was everywhere. When I realised it had even influenced The Beatles, I knew it was time for me to dive into this sea of music on my own.

Tim Kozul

Lustmord: dark ambience collected with guest reworkings

UPCOMING VINYL RELEASES

Maren Morris *Humble Quest* LP, *Deluxe* box, adding photo, bracelets, four badges, socks, tote bag, Columbia, 25 March.
Pavement *Terror Twilight Farewell Horizontal* 4LP/book, 2CD, 28 unissued, Matador, 8 April.
Tinariwen *The Radio Tisdas Sessions/ Amassakoul* 2LP, CD, with bonus, Wedge, 25 March.
Lustmord *The Others* 630-copy 9LP box, with *Other*, *Beyond*, *The Dark Places Of Earth* 2LPs, and *Lustmord Deconstructed* 3LP, featuring **Ulver**, **Godflesh**, **Jonas Renske** (Katatonia), **MONO**, **Hackedepiciotto**, **Enslaved**, **Godflesh**, plus slipmat, badge, sticker, patch, (and 100 with tusk); 5CD, Pelagic, 1 April.
Romeo's Daughter *Rapture Deluxe*, **After The Fire** *Der Kommissar*, **Lindisfarne** *The News* 180g LPs, CDs, *Magic In The Air* 180g 2LP, **Wax** *A Box Of* 180g 3LP, with *Magnetic Heaven*, *American English*, *A Hundred Thousand In Fresh Notes*, have pre-orders via renaissancerecordsus.com.
Golden Earring *Moontan Remastered & Expanded* clear 180g 2LP, seven bonuses (three unissued), Music On Vinyl, 25 February.
Elvis Presley *From Elvis In Memphis*, **ELO** *El Dorado* 45rpm 180g 2LPs have pre-orders via mofi.com.
Tindersticks *Past Imperfect* box, with 20-track yellow 2LP, three unissued, 18-track *Live At Glasgow City Halls 5 October 2008* 2LP, 7", City Slang, 25 March.
Ornette Coleman *Genesis Of Genius: The Contemporary Albums* 180g 2LP, 2CD, SACD, with *Something Else!!!! The Music Of*, *Tomorrow Is The Question! The New Music Of*, Craft, 25 March.
Type O Negative *World Coming Down* grey 2LP, *October Rust* orange 2LP, *Bloody Kisses* white, red 2LPs, *Slow, Deep And Hard* white 2LP, *Collector's Box*, *Special Edition Collector's Box*, *Ultimate Collection* box with hat /T-shirt, have pre-orders via brooklynvegan.com.
The Jesus & Mary Chain *Damage And Joy*, *Live At Barrowland* LPs, Fuzz Club, 22 April.
Grimes *Visions* coloured 180g LP/ print is out in February via Vinyl Me, Please.
Sonic Youth *In/Out/In* LP, five unissued, green, maroon sleeve variants, Three Lobed, 11 March.
Anthony Coleman (John Zorn)/**Brian Chase** (Yeah Yeah Yeahs) *Arcades* LP, bandcamp.com, 26 March.
Soundwalk Collective *Lovotic* clear 2LP, with **Charlotte Gainsbourg**, Language Of Sound, 1 April.
The Loft *Ghosts Trains And Country Lanes* coloured 3LP, 2CD, three unissued, Cherry Red, 29 July.
The Anchoress *The Art Of Losing Expanded* 2LP/7", CD, five bonuses, Kscope, 4 March.
Jazz Sabbath *Vol 2* orange LP, CD, cassette, with **Adam Wakeman** (ex-Black Sabbath), Blacklake, 22 April.
Candlemass *Epicus Doomicus Metallicus* 3LP/poster/repro letter, Peaceville, 3 June.
The Undertones *Dig What You Need* LP, CD, Dimple Discs, 11 March, followed by *Get What You Need*, *Dig Yourself Deep* remix LPs, [TBC].
Bright Eyes *A Collection Of Songs Written And Recorded 1995-97* 2LP, with six-song *Companion* yellow 12" EP, *Letting Off The Happiness* LP, with six-song *Companion* yellow 12" EP, including **Waxahatchee**, **Phoebe Bridgers**, She & Him's **M Ward**, *Fevers And Mirrors* red 2LP, with six-song *Companion* yellow 12" EP, including Phoebe Bridgers, Dead Oceans, 27 May. They're followed by six reissue albums/*Companion* EPs later this year and in early 2023.
Kreator *Hate Über Alles* 2LP, ink spot, coloured 2LP, red, splatter 2LP, clear 2LP, LP/ink spot LP, clear, red 2LP, red, splatter 2LP, clear, ink spot 2LP, clear red 2LP, clear, red splatter 2LP, white, splatter 2LP, red, marbled 2LP, white, marbled 2LP, yellow, red marbled 2LP, red-white 2LP, red 2LP, white 2LP, picture disc 2LP, CD, box with 2LP, 2CD, including *Live At Bloodstock 2021* CD, print, badge, Nuclear Blast, 3 June.
Cut Copy *Collected Works 2001-11 box, with Bright Like Neon Love* pink LP, In Ghost Colours cyan 2LP, Zonoscope green 2LP, *I Thought Of Numbers* yellow LP, cutcopy.net, 18 March.
Buzzcocks *Senses Out Of Control* 10" LP, two bonuses, Cherry Red, 29 April.

25 February **Harold Melvin & The Bluenotes Featuring Sharon Paige** *The Blue Album*, **3 Colours Red** *Pure*, *Revolt* LPs, **The Kane Gang** *The Bad And Lowdown World Of* green LP, **Blue Rondo A La Turk** *Chewing The Fat* blue LP, **Northern Uproar** *Yesterday Tomorrow* clear LP, Demon; **Wendell Harrison** *Birth Of A Fossil* LP, coloured LP, Tidal Waves; **Robben Ford** *Talk To Your Daughter* blue 180g LP, **Foreigner** *Agent Provocateur*, **Dog Eat Dog** *Play Games* silver 180g LPs, **Nina Simone** *Little Girl Blue Remixed*, **Krokus** *Dirty Dynamite* 180g LPs, **Tomita** *Snowflakes Are Dancing* clear 180g LP, ***Aretha Franklin*** red 180g LP, Music On Vinyl; **Donald Byrd/Bobby Jaspar** *Cannes 58* LP, Sam; **Jerry Goldsmith** *Basic Instinct OST* 180g 2LP, Quartet; **Suicide** *Surrender* coloured 2LP, Mute; **Lita Ford** *Kiss Me Deadly* purple LP, **Pat Travers** *Push Yourself* red LP, Deadline; **Ms Dynamite** *A Little Deeper* purple 2LP,

PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for

Let's Eat Grandma *Two Ribbons* (Transgressive TRANS 565 XD, LP, 2022)

Rosa Walton and Jenny Hollingworth have returned on imperious form, again teaming up with co-producer David Wrench for a futuristic album of leftfield floor-fillers, punctuated by moments of heartbreak and fragility. Let's Eat Grandma's third record is a document of the pair's separate creative visions, while still managing to display the cohesion which helped bring them so much acclaim on *I'm All Ears* back in 2018. The limited-edition gatefold vinyl has alternative cover artwork and is accompanied by a bonus 7", which features a brand-new track called Give Me A Reason.

Horsegirl *Billy* (Matador OLE 1847 S, 7", 2022)

One of Chicago's most exciting recent exports, Horsegirl are releasing their first single since signing a deal with Matador. Billy is a swirling collision of riffs and harmonies, with changes of pace aplenty. It's an exhilarating listen, finding an innovative sweet spot between grunge, noise-rock and no wave. On the B-side, History Lesson Pt. 2 is a great re-working of Minutemen's 1984 track of the same name. Early versions of Horsegirl's debut single Ballroom Dance Scene sold quickly on both sides of the pond last year, so this new release should get snapped up with similar haste.

elkyn *Holy Spirit Social Club* (Curation CURED 016, LP, 2022)

Leeds-based musician Joey Donnelly has crafted something special here, thanks to a delicate mix of chamber pop and melancholic folk. It provides a suitable backdrop for a songwriter attempting to be kinder to himself, while clearly still grappling with self-doubt. It makes for an intimate and relatable album. There are several versions of the record available, including a Norman Records exclusive, a dark green edition for sale at Rough Trade and a red colourway from Recordstore.co.uk, all limited to 100 copies each.

Charlie Ashcroft

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: CDs

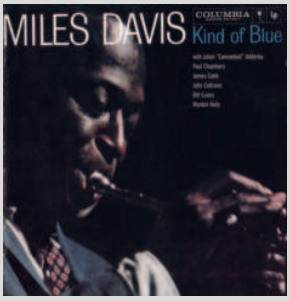
While I love the vinyl resurgence, one of the unusual by-products is the resurgence of the CD format. Though it has never really gone away, sales have plummeted in recent years. But there are an increasing number of music fans and collectors returning to those small, shiny discs.

After all, many record shops and charity shops offer them up for as little as £1, making it easy to pick up classics like Pulp's *Different Class*, Blur's *Leisure* or even Miles Davis' *Kind Of Blue* for little money. Also worth bearing in mind is that the eight-month lead times for the pressing of some vinyl albums mean that it is often a better option to pick up a CD of a new release or reissue until the vinyl comes along.

Another key factor is price. Radiohead's recent *Kid A Mnesia* will cost you £39 for the 3-LP set but £15.99 on CD. *OK Computer OKNOTOK 1997 – 2017* sells for £120 for the 5-LP box set but £9.99 on CD. The 50th anniversary 2-LP set of Marvin Gaye's *What's Going On* cost nearly £50 for the 2LP vinyl set – and how much of that has really never been heard before? The clear vinyl edition of Adele's *30* is £34.99 but the CD is £10.

Of course, when it comes to buying music, I am always going to put vinyl ahead of CDs, but as some of the price points for new or reissued vinyl are so high you sometimes have to base your purchase on sheer value for money.

Ian Shirley



Anti-Flag: in the picture

Universal; **Nicki Minaj** *Pink Friday* coloured 3LP, Cash Money; **Chet Baker/Bud Shank** *1958-59 Milano Sessions* LP, Saar; **Anti-Flag** *Die For The Government* picture disc LP, New Red Archive; ***Angel Witch*** red LP, Culture Factory; **Jean-Luc Ponty** *Sunday Walk*, **Oscar Peterson** *Motions And Emotions*, *Exclusively For My Friends*, *Walking The Line*, **Jim Hall** *It's Nice To Be With You*, **George Duke** *The Aura Will Prevail*, *The Inner Source*, *Faces In Reflection*, *Feel*, *I Love The Blues, She Heard Me Cry*, **Bill Evans** *Symbiosis*, **Dizzy Gillespie** *20th And 30th Anniversary Live*, **Joe Henderson** *Mirror Mirror*, **Freddie Hubbard** *The Hub Of Hubbard*, **Gilles Peterson** *Magic Peterson Sunshine*, **Baden Powell** *Images On Guitar*, **Mark Murphy** *Midnight Mood*, **Alphonse Mouzon** *By All Means*, *In Search Of A Dream*, **Dexter Gordon/Slide Hampton** *A Day In Copenhagen*, **Ella Fitzgerald** *Sunshine Of Your Love*, **Count Basie Orchestra** *High Voltage*, **Monty Alexander** *Live At Montreux*, **Joe Pass** *Intercontinental* LPs, CDs, MPS; **The Crazy World Of Arthur Brown** *BBC 1968* red LP, **Pink Floyd** *BBC Live July 16, 1970* coloured LP, No Kidding; **Hundred Reasons** *Live At The Lemon Grove* LP, Secret; **Biohazard** *Urban Discipline* LP, Rhino; **Donna Summer** *Love To Love You Baby* LP, Elemental; **Wendell Harrison** *Birth Of A Fossil* 180g LP, Tidal Waves; **The Allman Brothers Band** *Eat A Peach* red 2LP, Vinyl Lovers; **Phil Ranelin** *Infinite Expressions*, **The Moldy Peaches** *Origin Story* LPs, ORG; **Muddy Waters** *Folk Singer* 45rpm 2LP box, Mobile Fidelity.

4 March **Dolly Parton** *Run, Rose, Run* LP, green, blue, orange LPs, CD, Ingrooves; **Ghostface Killah** *Ironman* blue, red 180g 2LP, Music On Vinyl; **Pink Floyd** *The Piper At The Gates Of Dawn (Mono)* 180g LP, Pink Floyd; **The Flamin' Groovies** *Now* LP, Liberation Hall; **The All-American Rejects** *Move Along* LP, Dark Oeprative; ***Warsaw*** LP, Outsider; **Outfield** *Play Deep*, **Static X** *Start A War* blue 180g LPs, **The Church** *Gold Afternoon Fix*, **Lee 'Scratch' Perry** *Roast Fish, Collie Weed & Corn Bread*, **Chuck E Weiss** *Extremely Cool*, **Krokus** *Hoodoo* 180g LPs, **Elvis Costello** *Spike* green 180g 2LP, **Delain** *We Are The Others* clear 180g LP, Music On Vinyl; **The Weather Station** *How Is It That I Should Look At The Stars* LP, gold LP, CD, Fat Possum; **Linda Ronstadt** *Greatest Hits, Vol II* 180g LPs, Elektra; **Faust** *Daumenbruch* LP, Erototox; **Nurse With Wound** *Who Can I Turn To Stereo* LP, Nordung; **Porcupine Tree** *On The Sunday Of Life* 2LP, CD, Transmission; **Oscar Peterson** *Motions And Emotions* LP, MPS; **Harold Budd** *The Pavilion Of Dreams* LP, CD, Superior Viaduct; **Melvins** *Lice-All* red LP, *Eggnog* green LP, Boner.

6 March **The Ventures** *NASA* 180g LP, Renaissance.

11 March *You've Got Mail OST* LP, *Sleepless In Seattle* coloured LP, Real Gone; **PJ Harvey** *The Hope Six Demolition Project*, *The Hope Six Demolition Project Demos* LPs, CD, Island; **Elvenking** *Heathenreel* green, red LPs, *The Winter Wake* orange, blue LPs, AFM; **Blink-182** *Greatest Hits* 2LP, Geffen; **Melvins** *Five Legged Dog* pink, blue, turquoise, red 4LP, Ipecac; **Grand Funk Railroad** *On Time*, **Chuck Berry** *Concerto In B Goode*, **Bill Evans** *At The Montreux Jazz Festival* 180g LPs, Anagram; **Irma Thomas** *Full Time Woman* blue LP, Real Gone; **Billy Cobham** *Spectrum* LP, clear LP, Friday; **Demon** *Better The Devil You Know* LP, Spaced Out; **Magma** *MDK* coloured 180g LP, Music On Vinyl; **Gary Moore** *Live From London* 180g 2LP, Provogue; **Hank Williams** *I'm Gonna Sing* 3LP, BMG; **The Shires** *10 Year Plan* LP, CD, BMG; **The Afghan Whigs** *1965* blue 180g 2LP, **Screamin' Jay Hawkins** *At Home With* red 180g LP, ***Crimson Glory*** silver 180g LP, **Rivals Schools** *Pedals* 180g LP, Music On Vinyl; **Hoodoo Gurus** *Chariot Of The Gods* LP, CD, Big Time.

18 March **James Cotton** *Mighty Long Time* purple 180g LP, **Pinetop Perkins** *Pinetop's Boogie Woogie* LP, Antone's; **Jean-Luc Ponty** *Sunday Walk* LP, MPS; **The Legendary Pink Dots** *The Museum Of Human Happiness* 2LP, Metropolis; The Libertines' **Peter Doherty/Frederic Lo** *The Fantasy Life Of Poetry And Crime* LP, CD, cassette, Strap Originals; Azymuth's **José Roberto Bertami** *Os Tatuis*, *Jose Roberto Trio* LPs, CDs, Far Out; **Ministry** *Toronto 1986* coloured LP, Cleopatra; **Enuff Z'Nuff** *1985* LP, Deadline; **Elvin Bishop & Charlie**

VINYL FETISH

RICHARD HARRIS
A TRAMP SHINING
(RCA VICTOR SF 7947, 1968) £8

Around 1967, producer Bones Howe asked Jimmy Webb to create a pop song with different movements and changing time signatures. The result was the seven-minute Macarthur Park, which Webb offered to The Association. They turned it down. He then offered it, along with other songs, to Irish actor Richard Harris. The backing tracks, with full orchestra, were laid down in LA ahead of Webb flying to Ireland to work with Harris. Webb felt the tracks might be pitched a little high for Harris' voice, but that this might heighten the emotional intensity. Sid Sharp's sweeping strings would, in fact, provide a perfect backdrop for Harris' singing.

Many of the Wrecking Crew were on duty. And, of course, Webb would write, arrange and produce the entire album. Over in Dublin, Webb enjoyed the actor's company. The pair drove about Ireland in the actor's Phantom V, a pitcher of Pimm's in the back. And, once in Landsdowne Studios in Dublin, Harris would keep the vocal cords well-lubricated.

Didn't We kicks off the album; the follow-up to Macarthur Park, it has been covered many times. It signals a major theme throughout the album: lost love, chances missed. That famous cake, "melting in the rain", seems the perfect metaphor. Name Of My Sorrow lists the singer's failed relationships. They include "Susan", ie Susie Horton, often mentioned in his songs, with whom Webb would regularly lunch in Macarthur Park in LA. The album closes with the title song, a nod to farmer's son Harris playing King Arthur in the musical *Camelot*. The overall ambience is lush, orchestral, expansive and deeply emotional, and Harris' voice is ideally suited to the material. Brief orchestral interludes are interspersed, giving the whole thing a conceptual feel.

Macarthur Park reached No 2 in the US, its lyrics frequently analysed down the years. Webb has stated refreshingly that "it certainly isn't a significant enough work of art to merit one-tenth of the writing about it."

David Pearson

Webb quotes from the CD liner notes for* Richard Harris: The Webb Sessions 1968-69 *(Raven, 1995).

Musselwhite *100 Years Of Blues* LP, Alligator; **Broadcast** *Mother Is The Milky Way, Microtronics* LPs, CDs, *Maida Vale Sessions* 2LP, CD, Warp; **Irma Thomas** *Full Time Woman* blue LP, Real Gone; **Mose Allison** *I Don't Worry About A Thing* gold LP, Modern Harmonic; **Arrested Development** *For The Fkn Love* 2LP, Wu-Tang Clan's **RZA** *Bobby Digital Vs* LP, Ruffnation; **Gurrumul** *The Gurrumul Story* 2LP, Decca; **Hefner** *We Love The City* LP, Where It's At; **Tyrannosaurus Rex** *Strange Orchestra* 2LP, Easy Action; **Raymond Scott** *The Jingle Workshop* coloured LP, Modern Harmonic; **Legendary Pink Dots** *The Museum Of Human Happiness* 2LP, CD, Metropolis; **Midlake** *For The Sake Of Bethel Woods* LP, CD, ATO; ***Danger Danger*** yellow 180g LP, **Desmond Dekker** *Double Dekker*, **Armin Van Buuren** *Embrace*, **David Arnold** *The Chronicles Of Narnia – The Voyage Of The Dawntreader OST* 180g 2LPs, **Jonathan Richman & The Modern Lovers** *Back In Your Life*, System Of A Down's **Serj Tankian** *Imperfect Harmonies*, **Ry Cooder** *Chicken Skin Music*, **The Maytals** *From The Roots* 180g LPs, Music On Vinyl; **The Gin Blossoms** *Live In Concert* coloured LP, Cleopatra; **Shemekia Copeland** *Uncivil War* LP, Alligator.

23 March **ELO II** *Electric Light* gold 150g LP, Renaissance.

25 March **Dennis Bovell** *The Dubmaster* 2LP, BMG; **Al Green** *Let's Stay Together* LP, Fat Possum; **Fucked Up** *Do All Words Can Do* LP, Matador; **Tom Rogerson** *Retreat To Bliss* LP, CD, Western Vinyl; **Architects** *For Those That Wish To Exist At Abbey Road* 2LP, pink, blue, green, splatter 2LPs, CD, Epitaph; ***Matisyahu*** LP, CD, [TBC]; **Richard Thompson** *(Guitar, Vocal) A Collection Of Unreleased And Rare Material 1967-76* 180g 2LP, Universal; ***Liquid Tension Experiment*** coloured LP, Magna Carta; **Cowboy Junkies** *Songs Of The Recollection* LP, CD, Proper; **Charlie Mingus** *Oh Yeah!*, **Alice Coltrane** *Eternity* 180g LPs, Speakers Corner; **Kraftwerk** *Remixes* 3LP, Parlophone; **Daryl Hall & John Oates** *Marigold Sky* 2LP, BMG; ***Run The Jewels*** coloured LP, 3 coloured 2LP, Seeker; **The Bluebells** *"Sisters"* pink LP, Last Night From Glasgow; **Tinariwen** *Amassakoul* purple 2LP, *The Radio Tisdas Sessions* white 2LP, Wedge.

1 April *Mamma Mia! Here We Go Again OST* picture disc 2LP, Polydor; **Meshuggah** *Immutable* 2LP, red, green, white, brown, yellow, orange, coloured, 'liquid' 2LPs, CD, cassette, Atomic Fire; **The Beau Brummels** *Two Days 'Til Tomorrow* LP, Hanky Panky; **North Mississippi Allstars** *Set Sail* LP, New West; Dokken's **George Lynch** *A Tribute To Scorpions* coloured LP, Deadline; **Cro-Mags** *The Age Of Quarrel* LP, Astor Place; **Pere Ubu** *Nuke The Whales* 4LP, Fire; **Eric Clapton** *The Lady In The Balcony* yellow 2LP, Mercury; Silverchair's **Daniel Johns** *Future Never* blue, coloured, picture disc LPs, test-pressing LP, CD, pink, blue cassettes, futureneverart; **Red Hot Chili Peppers** *Unlimited Love* orange 2LP, CD, Warners; **Testament** *The Formation Of Damnation* splatter 2LP, Nuclear Blast; **The Fall** *Dragnet* splatter LP/7", Cherry Red.

8 April Carter Tutti Void's **Nik Colk Void** *Bucked Up Space* LP, Editions Mego; **BB King** *Completely Well* gold LP, Friday; **Del Amitri** *Fatal Mistakes* LP, Cooking Vinyl; **Joe Satriani** *The Elephants Of Mars* 2LP, orange, pink 2LPs, CD, CD art digipak, earMUSIC; Grizzly Bear's **Daniel Rossen** *You Belong There* LP, coloured LP, CD, Warp.

15 April **Pat Matshikiza/Kippie Moeketsi** *Tshona!* LP, We Are Busy Bodies; **Chuck Berry** *Live From Blueberry Hill* LP, Dualtone; **Jörg Thomasius** *Acht Ges Nge Der Schwarzen Hunde*, **Dieter Zobel** *MEZ 31,00* LPs, CDs, Bureau B; **Lenny Bruce** *Is Out Again* LP, Comedy Dynamics; **Sun Ra Arkestra** *Live At Babylon* 2LP, In & Out; ***Vince Staples*** LP, Motown; **Fozzy** *Boombox* LP, CD, Mascot.

22 April **Fontaines DC** *Skinty Fia* red LP, *Deluxe* 45rpm 2LP, CD, cassette, Partisan; **Old Crow Medicine Show** *Paint This Town* LP, ATO.

28 April **RT-Zed** *Zednation* LP, CD, rtzed.com.

29 April **Blossoms** *Ribbon Around The Bomb* LP, CD, EMI; **U Roy** *Live In Brighton* LP, Global Beats; **Tysondog** *Midnight* LP, CD, From The Vaults; **Suicidal Tendencies** *How Will I Laugh Tomorrow…* LP, Century Media.

6 May **Warpaint** *Radiant Like This* LP, CD, Virgin; **Foreigner** *The Best Of Foreigner 4 Live* LP, Trigger; **Meat Puppets** *Live Manchester 2019* LP, DC Jam; **Almon Memela** *Funky Africa* LP, We Are Busy Bodies; **Halestorm** *Back From The Dead* LP, red LP, CD, Atlantic; **Brian Jackson** *This Is* LP, CD, BBE.

13 May **Geoff Muldaur** *His Last Letter* 3LP, Moon River; **Keb' Mo'** *Good To Be* LP, Rounder; **Bear's Den** *Blue Hours* LP, CD, Communion; **Michael Bublé** *Higher* LP, CD, Warners.

20 May Eurythmics' **Dave Stewart** *Ebony McQueen* 7LP, Bay Street; **Matmos** *Regards/Układy Dla Bogusław Schaeffer* purple LP, CD, Thrill Jockey.

27 May **Fleet Foxes** *A Very Lonely Solstice* LP, Anti; **Wallis Bird** *Hands* 2LP, CD, Silver; **The Wolfhounds** *Bright And Guilty* 2LP, Optic Nerve.

3 June **David Fenech/Pierre Bastien** *Suspicious Moon* LP, white LP, CD, bandcamp.com; ***Animals As Leaders*** pink, yellow 2LPs, Prosthetic; **Fantastic Negrito** *White Jesus Black Problems* LP, Storefront.

8 June **Mavis Staples** *We'll Never Turn Back* LP, Anti.

10 June **Bernard Allison** *Highs And Lows* LP, Ruf; **George Ezra** *Gold Rush Kid* blue LP, CD, Columbia; **Bryan Tyler** *Scream OST* LP, Varese Sarabande.

24 June ***Avenged Sevenfold***, *Waking The Fallen, Nightmare* LPs, Hopeless; *Romeo Must Die OST*, ***Jo Jo***, *The High Road*, **Timbaland** *Tim's Bio*, **/Magoo** *Welcome To Our World, Indecent Proposal, Under Construction Pt II* 2LPs, **Toni Braxton** *Libra* LP, Blackground; **Maverick Sabre** *Don't Forget To Look Up* LP, Maverick Sabre; **The Gymslips** *Rocking With The Renees* coloured LP/7", **Religious Overdose** *Strung Out On Heavens High 1980-82* yellow LP/poster/postcard, **Prolapse** *Pointless Walks In Dismal Places* 2LP, Optic Nerve; ***JoJo***, *The High Road* 2LPs, Blackground.

1 July **Jethro Tull** *Aqualung (Steven Wilson) Mix* 180g LP, Parlophone.

22 July **The Kooks** *10 Tracks To Echo In The Dark* clear LP, CD, Lonely Cat.

29 July **The Dead South** *Easy Listening For Jerks 1, 2* LPs, Six Shooter.

5 August **Jenny Lewis** *Rabbit Fur Coat* LP, Love's Way.

26 August **Janice Ian** *The Light At The End Of The Line* LP, United For Opportunity.

2 September **Roger Waters** *Amused To Death* 45rpm 200g 4LP, Analogue Productions.

16 September **GWAR** *The New Dark Ages* LP, CD, Pit.

MY TOP 5

Readers' stand-outs from their record collection

The Searchers *Meet The Searchers* (PYE NPL 18086, mono LP, UK, 1963) **£30**
Wonderful first of many outstanding albums from a band who were, in my opinion, second only to The Beatles out of Liverpool: the inventors of folk-rock. This album has some wonderful harmonies and, of course, the famous 12-string guitar.

The Byrds *Turn! Turn! Turn!* (CBS SBPG 62652, mono LP, UK, 1966) **£45**
Again, wonderful harmonies. They did great interpretations of Dylan tracks. All the members of the group went on to greater success – it's a shame Gene Clark left early on as he wrote some lovely tunes.

Love *Forever Changes* (Elektra EKL 4013, mono LP, 1967) **£200**
One of the highlights of the psychedelic era, Love wrote some amazing tunes with driving, pulsating music and superb lyrics. It's a joy even today to play their music.

The Zombies *Odessey & Oracle* (CBS S63280, LP, UK, 1968) **£900**
They were before their time, and they didn't really hit the big time till much later. I was fortunate to get an early copy. What a great voice Colin Blunstone has. It's difficult to pick out highlights as all the tracks are good and everyone should have this as part of their collection.

Marvin Welch & Farrar *Second Opinion* (EMI Regal Zonophone SRZA 8504, UK, 1971) **£25**
The boys missed a trick by not doing more vocals. But this collection is superb. They only produced two albums, both of which are wonderful, with great harmonies.
Michael Parker

MY PRECIOUS

Paul Schütze on Frank Zappa's *Sleep Dirt*

"It's too hard to choose an absolute favourite work, as they tend to be of the moment. At this moment, it's Zappa's *Sleep Dirt*. The darkly languid elasticity of the arrangement and his astonishing guitar-playing sent it into my Top 10 in 1979. It's never budged. Zappa's playing juggles shuddering howls of feedback with sensuously angular, orbital phrases that reference Hendrix as often as Penderecki. One of the greatest guitar solos ever recorded. An object lesson in texture, rhythm and mood."
Paul Schütze* The Second Law *LP is on Phantom Limb.

Photo: (Paul Schütze) Chris Rickwood

FIRST SPIN/MY TOP 5
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

The Spirit Of Radio

On the 100th anniversary of the BBC's first wireless public broadcast, **Ian Shirley** tunes into radio transcription discs

While the Marconi Company beat the BBC to the punch with the first public radio broadcast in the UK by a couple of years – going on air in 1920 – the Beeb soon became the preeminent force in British and, arguably, postwar global radio. One of the early elements of its growth was the production and use of transcription discs, which have been with us since the 20s, when records first began to be standardised in the US on 10" shellac, played at 78rpm, and running for just under three minutes.

At this juncture, radio was growing like wildfire, notably in the US, which was driving the world recovery from postwar recession until the Wall Street Crash of 1929. As networks grew across the United States, music, spoken-word content and syndicated shows gained mass audiences, not least because they could be pre-recorded and pressed onto disc, which could then be sent out to radio stations far and wide to be played on-air. What became known as "electrical transcription" discs were initially cut onto 10" 78rpm platters, though this soon evolved to 16" 33rpm discs, so as to allow more playing time to be laid down on the record, and 12" 33rpm records, which provided half-an-hour or more of music, comedy, spoken-word, theatrical plays, concerts or other material.

By the 40s, transcription discs were part and parcel of the radio broadcast business, even if some record companies thought that having records played wirelessly would hurt their own sales. A growing army of specialist transcription labels, such as Standard, World and Thesaurus, recorded concerts or tracks by artists including Danny Kaye, Bing Crosby, Hank Williams, Duke Ellington and the Paul Whitman Orchestra, which were broadcast at a later date by stations across the land. Orson Welles' infamous, national hysteria-inducing radio adaptation of HG Wells' sci-fi classic, *The War Of The Worlds*, which he slipped in as part of the *Mercury Theatre On The Air* series, in 1938, was subsequently distributed to radio stations across the US as a set of two 16" transcription discs.

Increasing transcription discs' distribution and exposure, political speeches by Adolf Hitler and Winston Churchill found their way onto the air waves, being relayed to the masses at home and overseas. Britain's wartime efforts also took in exotic shellac records, and sleeves with hidden maps and compass compartments, produced for use by SOE (Special Operations Executive) behind-the-lines agents, and by MI9 (the War Office branch for escape and evasion

> **"The BBC World Service sent discs across the Empire"**

from the enemy). But the biggest impact made by recorded discs during the War came in 1943, when the US government established the V (Victory) Discs organisation. Its products saw popular performers of the day, including The Andrews Sisters, Count Basie, Lena Horne, Fats Waller, Frank Sinatra, Glenn Miller and Benny Goodman, record tracks for 12" 78rpm vinyl records for broadcast exclusively to the US Armed Forces and their allies. V Discs were recorded and distributed throughout the War in ever-growing numbers, and they continued to be pressed up to 1949. Thereafter, all manner of other label transcription discs – usually 16" or 12" – were manufactured, featuring everything from country music to big band outings, and shipped out for broadcast to US troops stationed at bases across the globe, from Germany to Japan. After the Korean War, however, transcription companies began to diminish in number, as US radio stations moved to a new broadcasting model based on real-time DJing, focusing on playing popular records of the moment, rather than simply relying upon music and other content provided by transcription services.

The biggest generator of transcription discs in Europe was the BBC. Its transcription service was set up in the 30s, to market the Corporation's radio output around the world. This included spoken-word content that would go on to include classic comedies like *The Goon Show*, *Hancock's Half Hour*, *Dad's Army*, *Steptoe And Son*, plus the plays of William Shakespeare. The BBC World Service sent out transcription discs across the gradually retreating English-speaking Empire, as well as to a growing number of regional radio stations in the United Kingdom. Indeed, there are many cases in which transcription discs are the only surviving masters of forgotten comedy shows, radio plays, or musical sessions, of everything from big bands, to folk artists, recorded and documented by the BBC.

Similarly, while many early filmed episodes of BBC TV's *Top Of The Pops* are lost to us, the BBC served up a comprehensive output of popular music from *TOTP* shows on its transcription discs, and these included both music and interviews. Better still, many of the tracks on these discs feature live versions of songs by bands or artists, recorded for BBC radio shows helmed by the likes of John Peel, Pete Drummond, Bob Harris and Johnnie Walker. These are highly collectable and sell for hundreds of pounds, especially those from the late 60s, when seminal artists like The Jimi Hendrix Experience, The Kinks, Pink Floyd, Cream, and many others, graced *Top Of The Pops*. These BBC transcription discs are a litmus of the musical scene of the time, when artists like Tom Jones, Cilla Black and Engelbert Humperdinck shared the charts with The Beatles, The Rolling Stones, Cliff Richard, Slade, Sweet, T.Rex, The Who, Small Faces, and more. Many of the *TOTP* discs have cracking line-ups, such as Number 408, from August 1972, featuring live tracks by Roxy Music (Virginia Plain), Hawkwind (Silver Machine) and Mott The Hoople (All The Young Dudes) on one side, and "Pops Extra" on the flip, featuring Roxy Music's Re-make/Re-model, and seven minutes of interview with Slade.

Though the BBC *In Concert* series got its own imprint from 1973, full-length shows had been waxed onto transcription discs from the 30s onwards, including classical, big band, light orchestra, religious, choral, and numerous popular music genres, from skiffle to pop. When it comes to *RC* rarity/value territory, there are

Transcription discs, opposite page, l-r: *The Goon Show*, *Top Of The Pops*, a V Disc. This page, top, l-r: The Cure LP, Paul Weller CD, John Martyn festival LP, all from the Beeb. Above, l-r: US transcription discs, featuring country, rock radio, and artists playing for the Services.

many ear-watering artists, such as David Bowie, Marc Bolan, Deep Purple, Pink Floyd, The Pretty Things, Roy Harper, Barclay James Harvest, and Bob Marley & The Wailers, to name but a few. One little known sub-license of the BBC's transcription service was London Wavelength, which distributed BBC recordings to radio stations in the US, and included among its wares artists as diverse as The Beatles, Pink Floyd, King Crimson, Led Zeppelin, Gary Numan, Duran Duran, The Police, XTC, The Jam, Steel Pulse, Genesis, U2, Roxy Music, Marillion, Culture Club and Howard Jones.

Many readers may be unaware that the BBC transcription service carried on into the digital era of the 80s onwards, not only with vinyl discs by the likes of Gary Moore, Camel, UFO, Genesis and Marillion, but also concerts and live cuts recorded by the BBC and stamped onto CD. These sets include Depeche Mode, Curtis Mayfield, Tears For Fears, Portishead, Faith No More, Van Morrison, The Beautiful South, Björk, Big Country, Paul Weller, Ride, The Stone Roses, Nirvana, Morrissey, PJ Harvey, Pulp, Suede, Oasis, Orbital and Radiohead. Indeed, as recently as 2014, a Manic Street Preachers acoustic set was recorded at the BBC Maida Vale studio in London, and manufactured as a limited-run, much sought-after transcription disc.

The thousands of BBC transcription discs produced over the years were, like music library records, pressed on vinyl in very low numbers. There were just 50-200 pressed in many cases, making them incredibly rare. Hence, even though these platters were *not* to be sold to the public, there's a thriving market in these unique items. While hundreds of pounds are paid for anything featuring even one or two tracks by The Beatles, Jimi Hendrix, King Crimson, or early Genesis, the wide remit of the BBC ensured that more cult collectable artists, like Nucleus, Heads Hand And Feet, Soft Machine, The Incredible String Band and British folk, jazz, country, and obscure artists from the 50s, 60s and 70s, were recorded in-concert or in-session. For example, the long-running BBC *Jazz Club* gave us transcription recordings of artists like Tubby Hayes and Ian Carr/Don Rendell Quintet. At the other end of the scale, a mainstream artist such as Sade was recorded at the peak of her popularity, in 1985, when a concert was recorded for Radio 1 and cut onto transcription disc LP. While it's illegal to sell a transcription disc, what could one be worth? As there were so few of them pressed, making them so hard to find, especially in decent condition, Sade's BBC LP could set you back £125-plus. A 3LP David Bowie/Marc Bolan BBC transcription set, *Bowie At The Beeb/Bolan At The Beeb*, pressed in a limited-run of around 50 copies, in 1988, featuring music recorded in the late 60s and early 70s, can command £700. Still, some bargains can still be had, not least because some US record labels, such as RCA, set up their own transcription disc service, to supply college radio stations. In 1980, they sent out the David Bowie *Radio Special Volume I* LP, to promote *Scary Monsters*, and these go for £30, while platters produced for the US radio *King Biscuit Flower Hour* or *Westwood One* radio shows often appear online for reasonable sums.

However, while a lot of BBC material recorded by collectable artists has been licensed for commercial reissue, there remains an awful lot of music that can only be found on original transcription discs. Hence, many retain their hen's teeth value. The main problem trying to collect US 16" transcription records is not just the task of locating them in fine, playable condition, but also of finding a record-player to accommodate them, which is near-impossible! And by the way, some of these transcription discs play from the inside to the outside, rather than outside in. Like Orson Welles' broadcast, you have been warned!

For a list of BBC transcription discs, see 6868.me.uk. Do you have any radio transcription discs, BBC or otherwise? If so, let us know about them via rc.editorial@metropolis.co.uk.

The Collector

This month: Jethro Tull fan
Martin Webb

Martin Webb in front of some of his 68 (so far) Jethro Tull books

Martin Webb, 67, is an ex-civil servant who has found his days even busier in retirement, not least through writing for music magazines and researching and composing the 20,000+ word narratives included in the continuing series of classic album 'bookset' reissues by his favourite band, Jethro Tull.

What do you collect, and why?
I collect Jethro Tull. But not indiscriminately. After growing up with The Beatles, then graduating to the white man's blues of the likes of John Mayall and Fleetwood Mac, I was entranced by the quirkiness of Tull's debut LP *This Was*. I first saw them live in 1969 and was blown away by every aspect – the music, the image, the frenetic performances, the whole package. Since then, I've collected every piece of music officially released by the band and by Ian Anderson as a solo artist, but I never bothered with things like overseas 7" vinyl singles, despite the multitude of different picture sleeves, and I don't keep memorabilia other than tour programmes. And I've never owned a Jethro Tull T-shirt.

How big is your collection?
Not as big as some of the Tull obsessives out there! I have a broad musical taste and so lots of albums by lots of different artists. But in terms of Jethro Tull I'd say around 100 vinyl LPs and a similar number of CDs, including overseas compilations and oddities. There might be the odd bootleg knocking around, too, but I don't feel the need to have everything 'unofficial'. That in part is due to my being cured of collectoritis in 1988, when I and David Rees, with whom I do the quarterly independent Tull magazine *A New Day* (www.facebook.com/anewdaymag/), were engaged by Chrysalis Records to act as consultants on the *20 Years Of Jethro Tull* box set. Ian Anderson gave us a bunch of unreleased songs on tape and told us to pick our favourites. So, for many years afterwards I had tapes of unused Tull studio songs, which rather put into perspective the need to own that expensive coloured vinyl reissue of a muffled lo-fi audience-recording of a live show. However, before readers start submitting tearful pleas for copies of those tapes, I should add that every one of the previously unreleased songs has now seen the light of day on the Warner/Parlophone 'bookset' anniversary reissues – which is a relief, because I'm not entirely sure where the 1988 cassettes are...

What do you think your collection is worth?
No idea. It's probably losing value as Tull's core audience shuffle towards life's departure lounge, and the buying market diminishes.

How and where do you store it?
All over the house, but mainly out of sight, in cupboards. And neither alphabetically nor chronologically, which I swear I'll rectify every time I spend hours searching for a particular item, but which I never get round to tackling.

What's the rarest/most unusual/most valuable item you have?
In 1972 I finally tracked down Tull's first 1968 7" single, Sunshine Day/Aeroplane, on MGM, with the band's name mis-spelt as 'Jethro Toe'. I paid £8 for it when my weekly rent was £3. Pristine copies fetch squillions of pounds now – but on the face of it mine wouldn't be worth that, as the previous owner wrote his name on the label. But... mine does have curio value. In 1988, Chrysalis couldn't locate the MGM master tapes of the two songs, so they recorded them direct from my single. So, anyone who has the *20 Years Of* box set has been listening to my record all these years.

What elusive gem are you still looking for?
I still collect every guest appearance by Ian Anderson on other artists' recordings. In 1989 he recorded some flute for a pop duo called Blue Mercedes, who rapidly morphed into dance band Nixon. Their 1990 single Sweet Temptation was released on three different 12" vinyls, with one B-side being Crazy Love (Aqualung Mix) with Ian's flute all over it. I found the Ben Chapman Mix in Oxford Street's record stores, but have never found the Aqualung Mix, although I do have it on tape. Somewhere...

What's given you the biggest thrill?
Following Jethro Tull has been a series of thrills, starting with that first concert in 1969. But perhaps the biggest was the first time we interviewed Ian Anderson. In 1985 David Rees, knowing that I did some part-time writing for obscure music mags, contacted me and asked me if I'd be interested in starting a magazine devoted to Jethro Tull, called *A New Day*. Little did we know that Ian was monitoring our fledgling efforts, and after 10 or so issues he let it be known that he was available for interview if we wished. *If??* Interrogating him in his home for the first of many times was a huge thrill. Of course, what we hadn't twigged was that he was checking out whether we were a couple of obsessive nutters or whether we did have genuine quasi-journalistic potential. We clearly passed the unwitting audition because, as noted above, we were then invited to help out with the 1988 box set, and we have both subsequently done all sorts of writing for album sleeves, tour programmes and record company deluxe reissues, etc.

"My all-time favourite record is not by Tull, oddly. Some pieces of music get me blubbing"

What's your favourite record shop?
In the 70s, when I lived in North Wales, I would make regular trips to Cob Records in Porthmadog, and I'm delighted to see they're still trading, because of course we all love the small independent record shops. But that said, when I moved to London in 1979, I worked near Oxford Street, and I would spend extended lunch breaks touring the big flagship record stores, all gone now. I do miss meeting friends for a coffee in the Virgin Megastore, sneaking a freebie read of the American music mags in Borders, watching live promo performances in HMV, and then down to Piccadilly to browse in Tower Records and the smaller HMV. Nowadays, I tend to shop online. Not the same, somehow.

How often do you listen to the stuff in your collection?
Not as often as I'd like. If I'm working, I prefer silence; and I don't drive, so there's no in-car listening. When I listen to an album, I like to give it my full attention, rather than have it as background music. But there's just not enough time when you're retired!

Is there a visual side to collecting for you?
Definitely. I have frequently bought overseas 'Best Of' compilations just for the different sleeve and, despite my claim not to be suffering from collectoritis, I can still succumb to the temptation of an attractively illustrated gatefold-sleeve vinyl bootleg, even if I'll never play it. In 1969 I started sticking Jethro Tull magazine and newspaper cuttings from all over the world into scrapbooks which, as well as becoming invaluable archives for my writings, satisfied a visual creative urge. I also collect books about Tull. I can read French and German, but my family are permanently puzzled why I buy books in other languages. I have to patiently explain that, yes, the *words* are in Spanish/Italian/Czech/Turkish etc – but the *pictures* are in English.

How will you eventually dispose of your collection?
Best ask my two daughters – I've made no plans at all. They're probably thinking, wheelie bins.

What's your all-time favourite record, regardless of value or rarity?
Oddly, not Jethro Tull. Some pieces of music never fail to get me blubbing, like Simon and Garfunkel's For Emily, Whenever I May Find Her or the *Nimrod* theme from Elgar's *Enigma Variations*. But for sheer power and excitement, you can't beat Ike and Tina Turner's River Deep, Mountain High.

Martin is beavering away on the bumper 40th Anniversary 'bookset' reissue of 1982's* The Broadsword And The Beast. *The Jethro Tull cover story starts on p82.

Jethro Tull (Island 92 527) Estimated market value: **£120**

Masters Of Rock (Chrysalis MMTL 1383) Estimated market value: **£15**

Steel Monkey (Chrysalis TULL P-3) Estimated market value: **£20**

Bends Like A Willow (Papillon BTFLYS 0001) Estimated market value: **£40**

Ring Out Solstice Bells (RandM RAMCDS005) Estimated market value: **£80**

Special Message CD (Chrysalis/Toshiba-EMI BCD 01-01) Estimated market value: **£100**

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

SINGLES CLUB

Ian Shirley talks to Andrew Bellwood, founder of boutique 45s label Last Bastion

I recently saw that one of my favourite Northern soul tracks, I'm Com'un Home In The Morn'un by Lou Pride, was reissued by a new label called Last Bastion. Better still, it was an unheard version. But when I went to put in my order it had sold out. I'm gutted but as a long-time record collector, I'm used to the hunt and will hopefully pick one up on the secondary market. I was wondering if you might be able to shed some light on this new issue by Lou Pride as well as the label. If they're going to put out any more great records I'd like to know.

Graham Dunn via email

George Lewis Pride hailed from Chicago. After serving with the US army in Germany, he returned to America and began his musical career with a friend as LC And Lou. The duo did not release any records. Kenny Smith and Bill Taylor signed Pride as a solo artist to their Suemi label, set up in El Paso, Texas in 1969. Pride's I'm Com'un Home In The Morn'un/I'm Not Through Lov'un You was the fifth single (ST 4567) released by the company and came out in 1970. Although it didn't sell strongly, Suemi had enough faith in Pride to release two further singles, Lonely Room/Your Love Is Fading (ST-4569, £1,000) and It's A Man's World/Your Love Is Fading (ST-4571, £1,000). Both sold poorly and by this time the label was fading; it only issued 15 singles plus a Various Artists garage/psych LP, I Love You Gordo *(Suemi 1090, £300).*

As with a lot of obscure soul belters, I'm Com'un Home In The Morn'un got picked up by our Northern soul scene and was introduced to DJs by the legendary John Anderson of the Soul Bowl. This not only led to original copies changing hands between DJs and collectors around 1975 for growing sums of money but the record was paid the backhanded compliment of being bootlegged around 1977. According to legendary dealer and collector John Manship, there are two bootlegs, the yellow-label version being a bootleg of the original bootleg! Original copies from 1970 sell from £2,000, if you can find one. Fortunately, in 2006 Jazzman records (when is DJ Gerald Short going to get an MBE?) re-issued Pride's Suemi sessions as a set of three 7" singles – (JMAN 048, £35). And, yes, a new label called Last Bastion have now issued an unheard cut of I'm Com'un Home In The Morn'un limited to 300 copies, which have already sold out.

Andrew Bellwood

To compensate those unable to get hold of a copy, I spoke to Andrew Bellwood who set up the label. He took the time to tell me about it, how he got his hands on that Lou Pride track and what else is in the pipeline.

Could you tell me where the idea to form Last Bastion came from?

The roots and influences of the label can be traced back to The Last Bastion weekly venue in Acton, West London, which Mark Leedham and myself established and promoted in 1979, filling the void left by the demise of the Roxy and Vortex punk clubs. The Last Bastion was, however, much more than a punk club; it also embraced the emerging Ladbroke Grove and West London indie music scene, including early new wave, mod, reggae and rockabilly.

At the suggestion of Denise – Mrs Bellwood! – the venue's philosophy was revisited and incorporated into an embryonic idea for my own small independent record label, in connection with Dizzy Holmes at Detour Records.

> "THE INTENTION IS TO RELEASE THREE OR FOUR SINGLES A YEAR"

What's the idea behind the label?

The intention is to release three or four vinyl 7" singles per year, each with an informative picture sleeve and limited to 300 with no repress. The criteria is that they are previously unreleased on 7" and in some cases not previously on any vinyl format or completely unreleased. The catalogue will be diverse soulful genres, as opposed to just "soul", hopefully making the Last Bastion label unique in its identity and making music matter, just as the venue did all those years ago.

Can you explain how you decided on Lou Pride as the first release?

We managed to get licensing deals for the first three 45s agreed almost simultaneously and any of the three would have been a great launch for the label. However, because I'm a DJ on the Northern/rare soul scene, Lou Pride just pipped it.

Was it word-of-mouth that led to I'm Com'un Home In The Mornun' being sold out before it was even released?

Very much so. Social media and internet forums such as Soul Source spread the word that a different version, funkier than the the 1970 Suemi release, existed, having been recorded by Lou in 2004. As a result, the 45 sold out in advance as a pre-release order via Detour Records – who provide a distribution/retail and wholesale platform for Last Bastion – before it was publicised and reviewed in various magazines.

The original version of I'm Com'un Home In The Morn'un is a massive Northern soul rarity worth over £2,000. Where did you source your unreleased version?

If I had the opportunity to buy an original issue of the 1970 Suemi release for £2,000 I would pinch myself, believing all my Christmases had come at once. While the market is flooded with reissues and counterfeit lookalikes, the genuine article is only in the hands of a very few. It is very much a holy grail for Northern soul collectors and DJs. Rarely seen for sale, the last one commanded in excess of £7,000.

How this release came about was that, on fire and inspired by words and advice from his friend Curtis Mayfield, Lou and his backing band took a break from their live shows and visited David Earl's Severn Record studios, Maryland, in 2004. There he recorded a treasure trove of soul for the *Keep On Believing* [Severn Records] CD release, plus, remarkably, a complete remake of his 1970 Northern Soul classic 45.

Being aware of Lou's 2004 recording session, I contacted label owner David Earl, who also produced the sessions, with regard to accessing and licensing the track, only to discover that in addition to the full-length 2004 recording there was also a shorter DJ/radio station version, hitherto unknown.

So quite simply, with big thanks to David Earl, both recordings were licensed exclusively to Last Bastion Records for the label's debut 45, the flip being first time on vinyl while the 'DJ' A side is a first-time release in any format.

How do you think it compares with the original?
Different eras, recording techniques and production give the 2004 version greater clarity and definition, plus the slightly slower tempo makes it less frantic. It's got an added funkier edge just right for today, not least with the incredible horn arrangement by Willie Henderson [who established the Chicago Music Organisation and was Brunswick Records' producer with a string of hits for Barbara Acklin, The Chi-Lites, Tyrone David, Jackie Wilson)]. That's not to diminish how groundbreaking, unique and left-field the 1970 Suemi recording is – after all, it's one of the greatest Northern soul records of all time and still is a huge Northern soul anthem, first made big by the DJs at Cleethorpes Pier All-Nighters back in 1975.

Where did the Steve Marriott tracks Lonely No More/Some Kind Of Wonderful come from?
This soul/mod double A-side 45 from the original Modfather is now available as a pre-release order from Detour Records. Both tracks are from two unreleased 80s albums. Lonely No More, from 1981, was to be the opening track from a Steve Marriott/Ronnie Lane collaboration, two Small Faces who reunited for one last time. It also featured lead guitarist Mick Green, bass player Jim Leverton, drummer Dave Hynes and keyboard player Mick Weaver aka Wyder K Frog. Sadly, the recording coincided with Ronnie Lane being struck down with the crippling disease multiple sclerosis, so no record company would release the LP at the time because Ronnie was too ill to go on the road and promote it. Some Kind Of Wonderful, originally by the Soul Brothers Six, was part of an outstanding collection of new songs and classic covers that was scheduled for release by EMI Germany until Steve pulled the plug for reasons only known to himself. The backing vocals are from PP Arnold, Vicky and Sam Brown and Margo Buchanan.

Your third release is Con Funk Shun. I assume it's the soul group – what is the track?
Yes, it's the American soul and funk act who dominated the US scene in the late 70s and early 80s, having one Platinum LP and four successive Gold ones, plus 20 hit singles and one No 1. They are still recording and touring today and their current live show features a funky Cajun version of Curtis Mayfield's soul classic Move On Up. It's an infectious stand-up-and-dance moment straight out of the Louisiana swamps, which would surely have made Curtis smile. But it was never released on vinyl until the forthcoming Last Bastion 45.

I See the flip is a new signing – Jay Cee – so Last Bastion is like a wedding: something old, something new, something borrowed... will there be something blue?
With the second release being the two Steve Marriott soul/mod tracks, we already have the "blue", Steve arguably being the greatest UK blue-eyed soul singer and credited as such with a quote from PP Arnold in the picture sleeve-notes.

What other releases are in the pipeline?
Currently there are potentially another three 45s for which we are seeking licensing deals. Key will be diversity rather than another release from the same artist. There's also a Motown track we're keen on and one from Spyder Turner.

Why only 300 copies and – I assume – no digital release?
Yes, each release will be limited to 300 vinyl-only 7" 45s, with no repress. The label isn't a corporate with commercial pressures dependent upon generating large sales or securing mainstream appeal/radio playlists, nor would I wish Last Bastion Records to go in that direction. It's a small, self-funded indie without external influences being brought to bear.

Once the label gets going will there be a compilation LP of all the singles?
With only three or four 45 releases a year, a compilation LP would be a long time coming and as a niche label we've set our stall out to release 7" singles only.

Find out about future Last Bastion releases at shop.detourrecords.co.uk

GENOVA CONVENTION

I have a rather unusual single in my collection. It is called Work That Body by Jackie Genova. I almost tossed it; it comes in a poster sleeve and is a kind of Jane Fonda exercise affair. Then I looked at the labels and saw that the late, great Robbie Shakespeare was one of the co-writers. What was he doing working on something like this?
Harry Fairley via email
Jackie Genova was born in Australia but, like a lot of her countrymen and women, moved to the UK. As an exercise teacher she began to appear on TV-am's *show,* Good Morning Britain, *in the early 80s, where she had a daily aerobics slot, encouraging those at home to join in as a way to get fit.*

Genova's popularity not only led to the book Work That Body – The Aerobics Way To Fitness And Well-being *but also to a deal with Island records to record an LP. Thus, drummer Joe Blocker, who'd worked with various bands and recorded an electronic, proto-KLF single for Island, Stop The War/Give Sheep A Chance, as Raw Sex, Pure Energy, laid down the music. Genova then recorded her exercise instructions. The album (ILPS 9732, £12) came with a fold-out insert that explained the exercises. It sold well enough to get to No 79. There was also the single you own – Work That Body/Backsides – released as a 7" (WIP 6842) and 12" (12 WIP 6842). But the most interesting part was that Work That Body was written by singer Gwen Guthrie and Robbie Shakespeare. It's a retooling of the song Dance Fever, from her debut LP,* Gwen Guthrie *(ILPS 9699, £15), released on Island in 1982. As you might expect, it has an amazing dance groove. Your 7" has a poster sleeve showing the workout poses and is worth £10 Mint. The 12" has a remix of Work That Body under the Sly And Robbie banner of Bits And Pieces and is worth £12.*

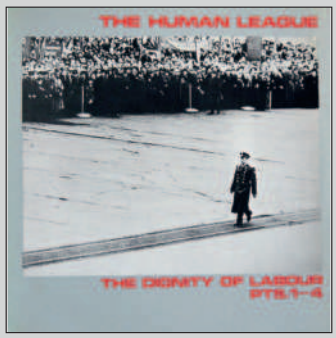
PREMIER LEAGUE

I always thought that The Human League were a soppy electronic pop group who sang about love and dancing. Imagine my surprise when I picked up a 12" by them called *The Dignity Of Labour* that was raw, edgy instrumental electronics. I see that this was well before they became a polished pop act. They don't even have their picture on the cover, which shows what looks like a guy in a uniform somewhere in Russia. Can you shed any light on the record?

Mike Francis via email

What became The Human League originated as an instrumental-only band, The Future, featuring Martyn Ware and Ian Craig-Marsh on synthesisers. The other original member was Avi Newton, who left to form Clock DVA. Ware and Craig Marsh drafted in Phil Oakey as a singer since he looked and dressed the part even though he hadn't sung before. With a new name, The Human League, they recorded demos and their first release was Being Boiled/Circus Of Death (Fast FAST 4, 1978, £20 with black-and-white picture labels). It was only after this release in early June that the trio played their first gig at the Psalter Lane Art College in Sheffield on 12 June. Then they drafted in Oakey's friend Philip Adrian Wright as Director of Visuals. His use of slide projection gave the band a visual edge to match their experimental electronic music.

The next release was the one that you own: The Dignity Of Labour Parts 1-4 (FAST 10, 1979). Bob Last of Fast Records allowed the band to take advantage of the 12" format which was beginning to break out from dance music exclusivity. It meant the band were able to record four instrumental electronic pieces which not only ran to seven minutes a side but, due to the greater space between grooves, gave the music punch and power. Released with a picture of the first man to orbit the earth – Yuri Gagarin – on the cover, the record also included a flexi disc which contained no music but the band discussing the possibility of the flexi disc with Bob Last. Although they had trouble making ends meet, the critical reception of Being Boiled and The Dignity Of Labour and the growing power of their live shows led to them signing with Virgin records and beginning a journey towards massive international success. After the release of their first two albums, Reproduction *(V 2133, 1979, £15) and* Travelogue *(V 2160, 1980, £15), the band divided, with Marsh and Ware forming Heaven 17. As for value,* The Dignity Of Labour *is an electronic gem which fans of artists as diverse as Aphex Twin and The Boards Of Canada will enjoy. A Mint copy with the flexi is worth £30. After signing the band, Virgin records also released the* Dignity *12" in Australia (VS 10012) without the flexi disc, worth a more budget-friendly £10.*



SHOX WAVE

I've got a great little electronic record by a band called Shox. The tracks are No Turning Back/Lying Here. It came out in 1980 on the Axis label with the catalogue number AXIS 4. I can't believe they only made one record. It's great! But is there more to the story?

Dean Gammon via email

While The Human League were UK electronic pioneers in 1978, by 1980 electronic music was beginning to establish itself more broadly. Like The Human League, many artists were following in the footsteps of Kraftwerk, trying to make music where every element was synth/proto-drum machine-driven. In the case of Gary Numan, synths played a dominant role in his breakthrough No 1, Are 'Friends' Electric?, in May 1979. All I can find out about Shox is that the line-up was John Pethers (synthesisers/programming), Mike Atkinson (synthesisers/programming) and Jacqui Brooks (vocals). Their only single was released by Axis Records (AXIS 4) in 1980. Axis, as many will know, soon changed its name to 4AD. The single released in January 1980 is a great example of early UK synth pop and is worth in the region of £18. It was re-released in February 1980 on the main label, Beggars Banquet (BEG 33), who may have thought that, after a positive review in the New Musical Express *– "pop with an electronic twist" – it might have been a hit. But it was not.*

Brookes and Pethers went on to form/join the band Siam with Alan Hodgson (drums) and Chris Baylis (guitar). Signed to A&M, they released three new wave-ish singles – Déjà Vu/Blue Eyed View (AMS 8113, 1980, £3), Don't Look Back/Sitting Pretty (AMS 8134, 1981, £3) and Catrix/Lovers (8177, 1980, £3) – none of which troubled the charts. There was an album, Farewell Siam *(VM Records VMA 001, £30), recorded at the Marquee Club in London, 1981. Brookes went on to form Intro with former Fingerprintz guitarist Jimmie O'Neill. They signed to MCA and put out a couple of excellent singles – Haunted Cocktails/Departures (MCAT 794, 1983, £5) and Lost Without Your Love/Epic (MCAT 819, 1983, £2) – which were also pressed on 12" for extended fun. After Intro, MCA retained Brookes as a solo artist and not only issued her cover version of Trains And Boats And Planes, with Departures on the flip, (MCA 855, 1984, £3) but also reissued Lost Without Your Love in the UK, Germany and USA under her name. Her solo LP,* Sob Stories *(MCA 5467, £5), was issued by MCA in 1984 – but only in America. It did not get a UK pressing despite being recorded here.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

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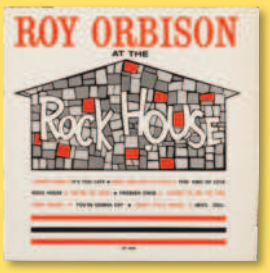
Bob Dylan *Desire* Rare Multi-Colored Vinyl LP (Columbia, X698)

Jimi Hendrix *Are You Experienced?* Mono Acetate

Bob Dylan *The Freewheelin'* Mono Vinyl LP with Four Deleted Tracks (Columbia, CL 1986)

Amos Milburn *Party After Hours* Vinyl EP (Aladdin, 703)



Roy Orbison at the Rock House Vinyl LP (Sun, LP 1260)

The Beatles "Please, Please Me"/"From Me to You" DJ Promo Sleeve and Record (VJ-581)

Buddy Holly *That'll Be the Day* Vinyl LP (Decca, DL 8707)

The Beatles "Can't Buy Me Love"/"You Can't Do That" Black/Yellow Vinyl 7-Inch Single (Capitol, 5150)

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love and Sound And Vision

SO WHAT'S WRONG WITH THIS RECORD?

JIM WEBB
Sings Jim Webb

(Epic BN 26401/CBS 63355, LP, US/UK, 1968) **£12**

By the summer of 1967, 21-year-old Jimmy Webb had worked to make a name for himself in Hollywood as a songwriter of rare talent. Moving from Oklahoma to California only a couple of years earlier, he had gone from hiring a dusty one-room clapboard studio to being a Grammy winner.

Up, Up And Away by The 5th Dimension had been his breakthrough win, but that same year he had also been nominated for By The Time I Get To Phoenix and doors of opportunity were opening. His extraordinary ability to match poignant, wise, mature lyrics with perfect melody was in high demand and his career was on a starlit trajectory, but that clapboard studio where he'd honed his skills was about to come back to haunt him.

Through those early days in Los Angeles, Webb (later describing himself at this time as a "greenhorn") had scraped vital studio time with Bob Ross Music Services (BRMS) by signing an agreement by which he relinquished the performance and publishing share of anything he worked on there.

Though Webb didn't expect his rough cuts to be anything more than work in progress, BRMS realised they were sitting on a potential goldmine; the chance was there to put out the very first Jimmy Webb solo album and capitalise on the critical and cultural adulation.

An obscure, local producer, Hank Levine, was roped in by BRMS to overdub strings onto Webb's lazy vocal track, and jobbing engineer, Bob Breault, was hired to create a rushed but "usable" mix.

Webb was furious when he received a copy of the proposed release, fearing that a shoddy collection of rough cuts would pull the rug out from under his feet, just as a Who's Who of prominent artists was queueing at his door for more hits. There was a lot to lose.

Knowing this was a bare-faced attempt to steal his moment in the sun for quick dollars, Webb offered to make Ross a new record and pay for it himself but the impatient company wanted to strike while interest was piqued. They rushed into an agreement with Epic and the album was on shelves and, to the songwriter's dismay, the airwaves, within weeks.

Webb feared that Ross had set a ball rolling that would destroy his career. Looking back in his memoir, *The Cake And The Rain* (Omnibus Press, 2017), he said, "The harm that it did me was incalculable". It was akin to taking Picasso's first sketches, painting over the outline in thick garish colours to create something "en vogue" and then pushing it onto the market as the artist's own work. For a commission.

Despite Webb's disdain for the album, however, it shouldn't be dismissed out of hand. Under the clogged production, woeful vocal arrangements and ugly, heavy-handed orchestration, the genius of the man can still be felt fluttering weakly under heavy ashes.

A hint of the hidden magic reveals itself in the opening track, I Keep It Hid, which includes the typically wonderful verse-to-chorus transition that would become part of Webb's signature style. The themes that recur throughout Webb's 70s work are born here, such as the itinerant hiding from commitment (Run, Run, Run, which foreshadows If You See Me Getting Smaller I'm Leaving; I'll Be Back, which is clearly his blueprint for Galveston).

Throughout the album, you can hear the influences that would have been in Webb's orbit at the time. In the States, and California in particular, The Rolling Stones had briefly eclipsed The Beatles when the Fabs ceased touring, and many of Webb's vocal tracks are forged in their R&B shadow.

But listening to what Breault and Levine had contrived on Life Is Hard and I Can Do It On My Own would, it's likely, have left Webb shell-shocked, since his rough sketches were being presented as finished articles. You're So Young (a song that must have influenced Mixed Up Guy from 1977's *El Mirage*) has a forced Rolling Stones feel along with a shockingly misconceived "Go-Go" backing. Perhaps Donovan was paying close attention to Webb's alchemical sense of melody, though, because you can hear some of the elements that later informed Barabajagal (Love Is Hot).

Webb's songwriting sketchbook focused on prominent issues of the time, including broken relationships and Vietnam. Combining those two themes, Our Time is Running Out has a spacious melody in the manner of Burt Bacharach, but is torn in two by an unfit-for-purpose backing vocal arrangement, and plodding production within which Webb's vocals sit almost apologetically.

But no amount of bad production can hide the quality of Webb's writing; the final track, Then, has every fine characteristic associated with the writer. The sensitivity and pathos may be battered by crass orchestration, but if Webb had been able to go back to it later and treat it with the same magic dust used on his 70s albums, it would be among his best recordings.

And that's the big disappointment of *Jim Webb Sings Jim Webb*. Had these tarnished, brutally mistreated demos been given air and room to breathe, they'd have been glorious. Instead, they were hastily and tastelessly produced by Levine and presented as official product. So it wasn't just Webb who lost out, but also his millions of followers.

Marc Jones

AUNTIE'S JAM

BBC
Sound Effects Albums 1969-1973

A lot of people bought at least one of the BBC *Sound Effects* albums. Nine were released between 1969 and 1973. *No 1* (BBC Radio Enterprises RED 47 M, 1969, £4) was perhaps the most popular and crops up in a lot of record collections. It was often bought as a novelty because even if you weren't using it to add sound to a home movie or an amateur stage production, there were hours of fun to be had just playing it and laughing at the sounds with your mates. Inspired by Kenny Everett's radio shows, you could liven up a compilation tape of favourite songs by inserting grunts, growls, screeches or thuds between tracks. Or you could create a home-made radio-play using the sounds in combination with your voice. There were also later volumes of horror sounds that were even more popular, often used to scare someone or liven up a dull Sunday afternoon.

The covers of the first nine volumes feature a series of small, squared-up photographs or drawings, supposedly representing the sounds contained within the albums. Each volume had the same images but tinted in a different shade. And this artwork became an enduring image when borrowed for the cover of The Jam's classic 1980 *Sound Affects* album on Polydor. The photographs were very similar to some of the images on the original BBC covers and the album was subtitled No 80, a reference not only to the year of its release but also to the numbering system of the *Sound Effects* series. The rendering of the band's name in italics apes the lovely old slanted box BBC logo. A cropped version of the album sleeve was also used on the picture cover of the import-only single of That's Entertainment.

And it is that song that raises an interesting thought. It seems the Modfather wasn't only taken by the cover, remembering it as a classic image of the early 70s; the names of the individual sound effects may have helped him create the first two verses of the song. Take a closer look at the list on the cover of *Sound Effects No 1* and you will see it includes Police Car and Fire Engine with Siren, Baby Crying and Dog Howling. *Sound Effects No 2* (BBC Records RED 76 M, 1970, £6) includes Pneumatic Drill. That takes care of most of the first verse.

For the second verse we get Trains (Electric) from *No 1*, (Smashing) Glass and Marching (Boots) from *No 2*, and Tom Cat from *No 4*. It's a small mercy that none of the BBC albums included the sound of someone being kicked in the balls. There is, however, a category on *No 1* called, you've guessed it, Entertainment; surely the inspiration for the song's title. Of course, Weller adds more verses and builds the bittersweet image of urban isolation and detachment that we all know and love. But he was clearly motivated by the lists of sound effects on the BBC albums. It's all there. He has said in interviews that he was inspired by a friend's poem and by what he saw around him, writing the song in 10 minutes when he was drunk. Maybe the alcoholic haze altered some of his memories.

One last piece of the pop puzzle: go back two albums to *All Mod Cons* and listen to the acoustic classic, English Rose. The start of the song features a distinctive foghorn, lifted from *Sound Effects No 1* (Ships Sirens – Tug). Surely it is possible that, while recording, Weller dug out his battered old copy of *No 1* to add the effect to the song, read the list on the back cover and a classic song was born? Cause and effect. It's a powerful thing.

David Noades

Vintage Venue

A regular look at unsung haunts near you

No 41: The Olympia, East Kilbride

With its population booming, by the mid-60s East Kilbride had reached a point where it could attract name acts like The Kinks, Troggs and Small Faces to its 1,000-capacity Olympia Ballroom. A concrete slab of a building in the centre of a concrete new town, the former bowling alley also put on shows by a young, denim-free Status Quo before the decade was out, while a crop-haired Slade, with not a mirrored top hat or monumentally high silver platform boot in sight, wowed audiences. After entertaining over 50,000 hippies at Woodstock, rock'n'roll revivalists Sha Na Na performed at the venue nicknamed the Big O.

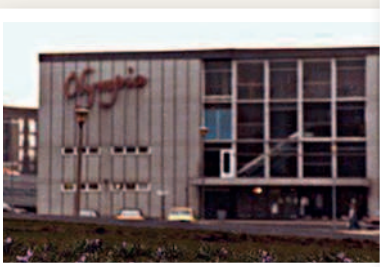
Perhaps the most high-profile event was one of AC/DC's earliest British concerts in May 1976, when their label was promoting the band as "punk". That term was used so loosely back then it could encompass a longhaired guitarist dressed like a primary school pupil and a lead singer who went from rasping vocals to a display of bagpiping skills. The crowd were raucous that night, but didn't come close to matching the mayhem of the hordes of screaming, tartan-clad teenyboppers who flocked to see The Bay City Rollers.

Local hero Roddy Frame was still too young to buy a pint at the bar legally when Aztec Camera played a remarkably assured set and their Postcard label-mates, Orange Juice, also appeared, accompanied by the John Peel Roadshow. The DJ had a terrific time, his mood no doubt improved by the sight of Clare Grogan gyrating to his records on the dancefloor.

The Olympia's management was never shy of devising gimmicks to pack in the punters. They tried roller disco, personal appearances from a Miss World and even pie-eating contests. Not enough effort, though, was put into modernising the hall and, as the 80s wore on, its popularity dwindled. Sadly, not even Clint Eastwood (no, not that one) could save its doors from being permanently closed in the middle of the decade but the reggae all-nighter featuring a live set from Eastwood & General Saint remains one of the Olympia's most fondly remembered highlights.

Jamie Havlin

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk



LABEL OF LOVE

PRECIOUS RECORDINGS OF LONDON

Q&A **Label boss Nick Godfrey**
Interview: Charles Donovan

Precious cargo: Nick Godfrey mailing orders, London, 2022

Where are you based, what do you do and why?
Putney, London. We release BBC radio sessions on gatefold double seven-inch black vinyl, from John Peel, Janice Long and others. In a sense, it's a latter-day version of the Strange Fruit label that released Peel sessions – but Janice got there first with a lot of the artists from that era. Every release comes with postcards and sleeve-notes from the artist. Often these sessions have unreleased songs and radically different versions of well-known tracks.

Why the name?
Directly inspired by Let's Make This Precious by Dexys Midnight Runners. I love Dexys and the passion and inspiration Kevin Rowland puts into everything he touches. Let's Make This Precious featured on at least one BBC session – so if you're reading, Kev, you know where to find me.

The catalogue number for Precious is PRE 001 and so on – a homage to Creation, who used CRE 001 and onwards. I joke with Jim Shepherd of The Jasmine Minks that he may have been CRE 004 (with the single Think!) but he'll always be PRE 001. As for the "of London" suffix, the BBC Studios were in London and so am I.

When did you launch and how have things changed since?
I'm a horse racing journalist. I left the *Racing Post* about three years ago and started a record label. I contacted Jim Shepherd from The Jasmine Minks and Duglas Stewart of BMX Bandits in summer 2020. I figured if they didn't like the idea it would be a non-starter; fortunately, they trusted me. I got in contact with the BBC, paid their licensing fees and away we went. The first records appeared in March 2021. To say things have changed is to risk understatement; anyone producing vinyl independently will know the score. Pressing plants are overwhelmed – from a six-week turnaround, I'm now being quoted eight months. Costs have gone up by more than 33%. Throw in energy surcharges and Brexit-inspired customs problems and it's become even more challenging.

What were your influences?
I've always loved record labels with an identity – think Immediate in the 60s, or Two-Tone and Factory. They have influenced our look, colour-coded according to DJ (Peel is red, Janice is yellow, Lamacq is Colchester blue). The only label I've ever really collected, however, was Creation.

Who are your competitors?
Optic Nerve operate in a similar area to us but it's a synergy, not a competition. I love what they do – and they sell Precious records on their mailing list.

What's been your highest high…
Getting the first box of 2,000 singles back from the manufacturers was a big high. And whenever a band says "yes", I get excited.

And your lowest low?
See above regarding increased costs/delays. And the Field Mice saying "no".

What radio broadcast do you wish you could have released and why?
Primal Scream's three sessions from their early Creation days. I used to see them virtually every week in 1985 and 1986 (often alongside The Weather Prophets, who I have released – featuring another hero of mine, Pete Astor). Punk attitude, pop perfection with 60s Byrds/Love influence via Jim Beattie's chiming guitars and Bobby Gillespie's gentle vocals. I'd love to release those sessions, with never-to-be-released songs like Bewitched And Bewildered, Tomorrow Ends Today and Subterranean.

Then there's the Shop Assistants, Television Personalities, Felt, Altered Images, Camera Obscura… plus, by way of contrast, The Style Council's session for Kid Jensen.

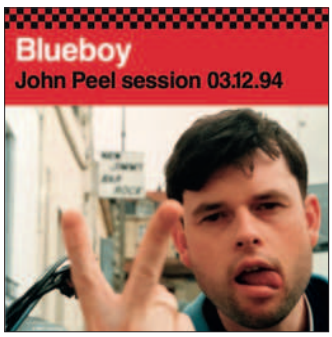
How do you decide what to release?
I have to love the band/session, and the artist has to agree and be fully involved. I'm looking for previously unreleased sessions – or at least, sessions that are hard-to-find or have never been on vinyl.

Where would a newcomer start with your label?
At the beginning. All four releases by The Jasmine Minks and BMX Bandits are still available. Hopefully anyone getting those might want to collect all our releases.

And what can fans look forward to?
Two typically spiky Peel sessions by Prolapse are due in April/May. Then we have Hurrah! for Kid Jensen, with an early version of Hip Hip. There's another Hefner plus Marine Research for Peel. The latter are the band that Heavenly became. Two of the songs have never been released.

preciousrecordingsoflondon.bandcamp.com
Twitter: @PrecRecs

Look out for The Jasmine Minks feature in RC 530 April 2022.



CURRENT AND FUTURE PRECIOUS RELEASES

03/21	PRE 001	THE JASMINE MINKS JOHN PEEL SESSION 17.02.86 (The Ballad Of Johnny Eye, Cry For A Man, You Take My Freedom, I Don't Know)
03/21	PRE 002	THE JASMINE MINKS JANICE LONG SESSION 24.11.86 (Follow Me Away, Cut Me Deep, Where The Traffic Goes, Ballad)
03/21	PRE 003	BMX BANDITS JANICE LONG SESSION 23.06.86 (Strawberry Sunday, The Day Before Tomorrow, Groovy Good Luck Friend, Girl In The Pink T-Shirt)
03/21	PRE 004	BMX BANDITS JANICE LONG SESSION 09.04.87 (Flipper, Rosemary Ledingham, Figure 4, Take Five)
08/21	PRE 005	BLUEBOY JOHN PEEL SESSION 13.12.94 (Toulouse, Good News Week, Dirty Mags, Loony Tunes)
01/22	PRE 006	HEAVENLY JOHN PEEL SESSION 14.04.91 (And The Birds Aren't Singing, So Little Deserve, Escort Crash On Marston Street – plus non-session extras: She Says, It Won't Be Long)
01/22	PRE 007	HEAVENLY JOHN PEEL SESSION 07.05.94 (Itchy Chin, Sacramento, Sperm Meets Egg, So What?, Dumpster)
01/22	PRE 008	THE WEATHER PROPHETS JANICE LONG SESSION 10.10.85 (Love Song No. 1, 24 Years, Lighthouse Room, I Almost Prayed)
01/22	PRE 009	THE WEATHER PROPHETS JOHN PEEL SESSION 01.12.86 (Swimming Pool Blue, Hollow Heart, She Comes From The Rain, Faithful)
05/22	PRE 010	PROLAPSE JOHN PEEL SESSION 20.08.94 (Serpico, Doorstep Rhythmic Bloc, When Space Invaders Were Big, Broken Cormorant)
05/22	PRE 011	PROLAPSE JOHN PEEL SESSION 08.04.97 (Slash/Oblique, Deanshanger, Outside Of It, Place Called Clock)
03/22	PRE 012	HEFNER STEVE LAMACQ SESSION 15.07.98 (The Librarian, Tactile, May God Protect Your Home, Twisting Mary's Arm)
03/22	PRE 013	HEFNER JOHN PEEL SESSION 13.10.98 (The Science Fiction, I Stole A Bride, You Need A Mess Of Help To Stand Alone, Lisa And Me)

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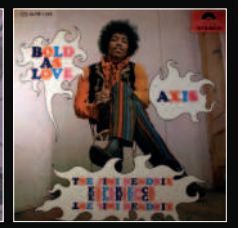

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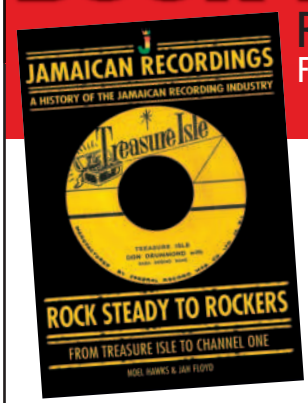

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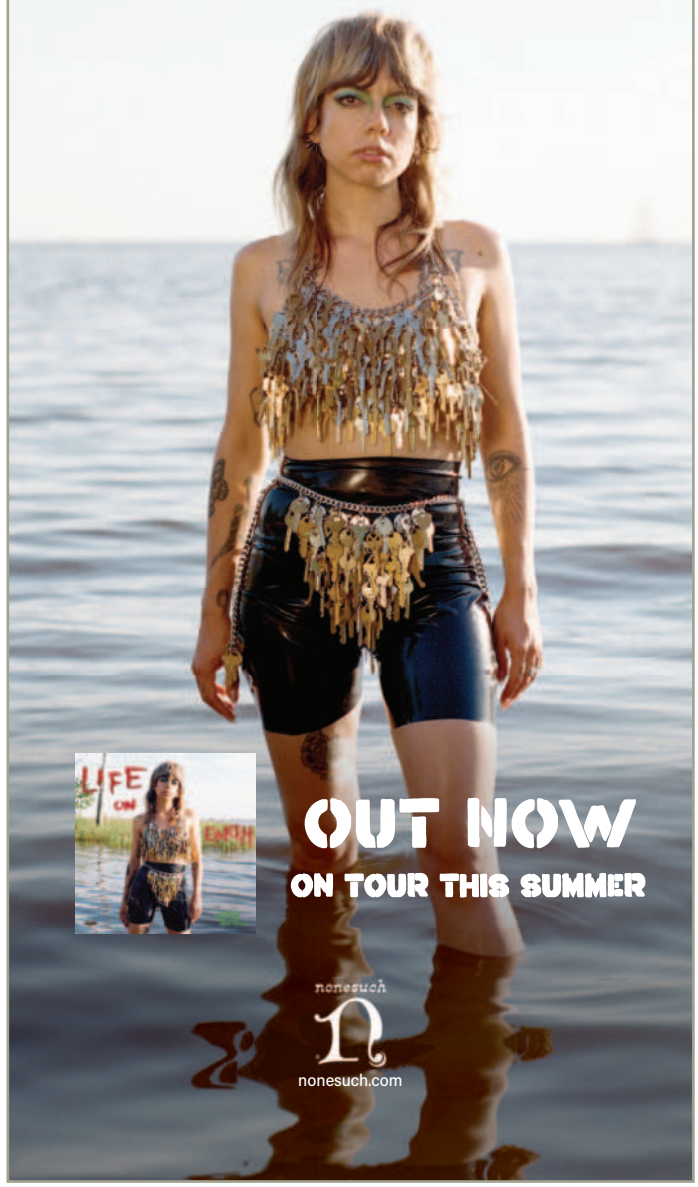

MOST Wanted

From black metal to Blondie to the purple one, Paul Rigby offers a colourful selection of top collectables, this month

Now includes Whole Love Of Lots

THE BEATLES Autographs £15,225
A 7" single of Love Me Do (Parlophone, 4949), signed by the four Fabs. **Supplied by Bonhams**

MADONNA Photograph £3,000-£4,500
Taken for Madge's high school yearbook, at Rochester Adams High School, Rochester, Michigan in 1975. The reverse refers to her boyfriend, a certain 'Mr. Sprouts' (a Christmas holiday fling, perhaps?) with the spotlight searching, "…always be my friend so some day we can be famous dancers, LOVE & KISSES, MADONNA." **Supplied by Bonhams**

THE DAMNED Hit Or Miss (Chiswick CHIS 139) £125
From 1980, a UK promo 7" single with There Ain't No Sanity Clause on the flip. The commercial release version became a three-tracker with the addition of a live version of Looking At You. **Supplied by 991**

PRINCE *Purple Rain* (WMV 573 3 ZY) £195
A 1990, German limited-edition box set, comprising the PAL VHS video for the original movie, 9-track CD album soundtrack and fold-out poster print of the original movie poster, housed in a 12" box. **Supplied by 991**

THE WHO Autographed *Who's Next* $1,200
A 1980 reissue cover, signed by Pete Townshend, Roger Daltrey and John Entwistle. **Supplied by Rockaway**

BOB DYLAN Autographed *The Times They Are A-Changin'* $6,000
A 1964 original stereo LP cover signed by Dylan. **Supplied by Rockaway**

DECOMPOSITION *Decomposition* (Fringe Benefit FRB 26/YPRX 1593) £325
Australian free jazz from 1979 with a hand-made silk-screened sleeve. **Supplied by Industrial Silence**

IMPROVISATIONS *Improvisations* (Fringe Benefit FBR 24/YPRX 1515) £325
Featuring Jon Rose, Peter Kelly, Dave Ellis, Serge Ermoll and Rik Rue, this Australian, experimental free improv jazz outing is unplayed and features a hand-made silk-screened sleeve. **Supplied by Industrial Silence**

FENDER Poster $1,152
Late 60s, double-sided, for Fender guitars, amplifiers, banjos, PA and microphones, accessories and keyboards. Includes images of The Byrds, Bob Dylan, Jimi Hendrix and more. **Supplied by Hake's Auctions**

BLONDIE Poster 1978 £225
From the same photo shoot as the album sleeve? This time Chrysalis Records dumps the rest of the band. **Supplied by MEM**

NIRVANA/MELVINS/BEAT HAPPENING Poster $3,776
Created by K Records founder and Beat Happening frontman, Calvin Johnson. The concert took place in in Olympia, Washington. Kurt Cobain lived there briefly during the late 80s and early 90s. **Supplied by Hake's Auctions**

RAMONES Poster $812
Featuring a cover photo from the Ramones' first album yet the band was touring their November 1977 album *Rocket To Russia*. **Supplied by Hake's Auctions**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

MAYHEM *Deathcrush* (Anti-Mosh 003) £3,703
From 1993, this black metal outing, a 12" mini-album, includes a hand-signed letter. (eBay item number: 224629901191) **Supplied by eBay**

KENNY DORHAM Quiet Kenny (New Jazz 8225) £3,598
Hard bop from 1960 in mono. (eBay item number: 363609538014) **Supplied by eBay**

GENESIS *The Lamb Lies Down on Broadway* (Charisma CGS 101) £3,280
White label promo in outer sleeve which omits the word 'The' off the spine title. (eBay item number: 165145101228) **Supplied by eBay**

VARIOUS *Welcome To The Family* (Drive Thru Records DTR 27) £375
A 2001, unreleased CD edition of this emo comp. (eBay item number: 133543979375) **Supplied by eBay**

ANDWELLAS DREAM *Love and Poetry* (CBS S 63673) £1,860
Psychedelic rock outing from 1969. **Supplied by Discogs**

LOU PRIDE Very Special (Black Gold BG 105) $2,000
Funk/soul 7" release from 1979 with Your Love Won't Let Me Be on the flip. **Supplied by Discogs**

CECIL WASHINGTON I Don't Like To Lose (Prophonics 2029) £4,472
…or rather The "Group", featuring Washington. A slice of Northern soul on 7". **Supplied by Popsike**

MISFITS EARTH A.D. *Wolfs Blood* (Plan 9 PL 9 02) £3,907
Purple-pink swirl vinyl edition, limited to 200 copies. **Supplied by Popsike**

PRE-ORDER NOW

Record Collector Presents . . . Genesis is a new, one-off magazine that celebrates the storied career of Genesis. Looking solely at the work of the group (as their solo releases are another magazine in itself!), *RC* follows them from their early days recording for Decca in 60s London to their current – and possibly final – world tour. There's everything a Genesis collector needs to know, including a brand-new updated UK discography, an in-depth look at their international rarities and memorabilia. Steve Hackett speaks extensively about his time with the group in a new interview; honorary Genesis member Richard Macphail has written an introduction and ex-members John Silver and Anthony Phillips contribute, too. Writer Joanne Harris (of *Chocolat* fame) tells of her love for the group. With box-fresh appraisals of all the group's studio and live albums, and assessments of singles and compilations, there's no trick in this tale – we know what you like!

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Meat Loaf
1947-2022

By Chris Roberts

Photo: Getty

Among the many tributes which shot up in the hours after Meat Loaf's death on 20 January, one from a well-known new wave guitarist who'd worked with him, included a debatably unfortunate typo, eulogising "Meta Loaf". And yet. Perhaps the imposing, epic, funny, troubled, boisterous, vulnerable, larger than life Texan was one of the most "meta" rock stars we've ever had. If "meta" is taken to mean "referring to itself, self-referential", Marvin Lee Aday knew how to play that character, to be simultaneously sincere and theatrical, to be aware of his ludicrousness yet passionately sing every song crying out loud as if it was the last song on Earth. He's now broken out of his body and gone, gone, gone.

Whisper it if you're within earshot of the canon, but although *Bat Out Of Hell* escaped in 1977, two years after Springsteen's *Born To Run*, there was a brief period when the two albums were paired together as musical siblings, referenced in conjunction as shining examples of Big Grandiose Heroic Escapism Rock, the new American Dream. (Members of the E Street Band playing on it nurtured the illusion). Fashion and "good taste" soon elected to stick with blue-collar Bruce and dismiss frilly-collar Meat Loaf as overblown absurdist comedy. The latter's career was to endure some demoralising lows (as well as some showstopping comebacks). There was at least one thing they couldn't take away from him. *Bat Out Of Hell* remains one of the best-selling albums of all time, 14 times platinum in the US (where its Billboard chart peak was No 14), 11 times platinum in the UK (where it never got higher than No 9). It just stuck around forever – still beating, still beating – and its contrived sequels didn't do too badly, either.

"I never fit in," Meat Loaf once said. "I am a true alternative. And I love being the outcast. That's my role in life, to be an outcast." *Bat Out Of Hell* is an album which, upon release, was hailed by *Rolling Stone* as "not bad". It was famously a showcase for the songwriting of Jim Steinman, who passed away less than a year ago. It was a kind of futuristic take on Peter Pan, and he and Meat Loaf believed the songs were massive, or would be if only they could find a record company that was remotely interested. Two years of rejections and a live showcase only resulted in remarks that actors don't make records and Steinman's song structures were off-putting. Todd Rundgren, however, after the pair lied to him that they had a record deal, thought this music was hilarious, at first believing it to be a satire of Springsteen. "I've got to do this," Rundgren apparently said. "It's so out-there." They started recording in Bearsville Studios, Woodstock, and the rest was hysteria. Rundgren exercised his Wall Of Sound fascinations, Steve Van Zandt urged it upon a subsidiary of Epic, and this raging whirlpool of motorcycle fantasies and teenage death-wish angst revved up. Meat Loaf sang his massive heart out, and *Bat Out Of Hell* spoke to, or shouted at – or perhaps proved relatable to the frustrated inner death-or-glory lover/warrior of – millions upon millions. "I'm not sure even he knows who Meat Loaf is," Steinman once said. "He would become the person in the song."

Meat Loaf, or Marvin, was born in Dallas in 1947, the only child of a gospel-singing teacher mother and an ex-cop father who sold home-made cough remedy. It was his father, an alcoholic, who looking at his son's size and constitution gave him the nickname Meat. He also, according to Meat, regularly beat him. Meat acted and played football at college. When his mother died, his father, he's claimed, tried to stab him. He "got the fuck out of Dodge", aged 19, and flew to L.A. There, he formed bands, including Meat Loaf Soul, whose first gig was opening for Van Morrison's Them and Question Mark And The Mysterians. As singer with Floating Circus, he supported The Who, The Stooges and The MC5. After appearing onstage in the musical *Hair*, Meat was courted by Motown, who paired him up with *Hair* co-star "Stoney" Murphy: the *Stoney And Meatloaf* (sic) album delivered a minor hit on the soul charts.

Auditioning for a Steinman-written musical, Loaf got the part of "Rabbit". Their collaboration would run, but first, in '73, he appeared onstage in *The Rocky Horror Picture Show*, as both Eddie and Dr. Everett Scott. In the movie, he was just Eddie, which disappointed him. Yet now he and Steinman were releasing the bat. Steinman wanted equal billing, or at least a "Jim Steinman Presents…" on the cover, which he'd conceived. He just got a "Songs by…" Meat Loaf reckons this was the bad seed which led to the fractiousness of their relationship from then on. The album wasn't so much released as leaked, but a legendary and sweaty *Old Grey Whistle Test* performance got it moving in the UK, and eventually, noticing that Canada, too, was going nuts for it, the US caved in to its grand guignol glories.

Even in the joys of breaking through to the other side, Meat Loaf had an ambivalent rapport with luck. Touring in Ottawa in '78, he jumped offstage into the audience and broke his leg, completing the remaining dates in a wheelchair. Still, 43 million sales later he could probably laugh at that.

The operatic ups and downs kept coming. He lost his voice, which meant Steinman released the intended follow-up *Bad For Good*, as his own. In '81, though, they reconvened for Deadringer, which yielded the duet with Cher, Dead Ringer For Love, a karaoke classic. He was still acting (1980's *Roadie* saw him working with Blondie), but now came legal wrangles with Steinman and disappointing contractual-obligation albums. His 80s were a slump, in terms of both finances and morale. (Modern Girl from *Bad Attitude* being an exception).

It was 1993 before *Bat Out Of Hell 2* emerged, confirming that what's in a name is gold dust. Reviving the brand meant 14 million sales and his biggest single ever, the Grammy-winning *I'd Do Anything For Love (But I Won't Do That)*. (The answer to what it was he won't do really is, as he always said, right there in the lyrics). His albums now found a steady foothold, even if 2006's *Bat Out Of Hell 3: The Monster Is Loose*, with Desmond Child producing a mix of songs by Steinman and others, was a little too needy. "That should never have happened," he said. He'd continued acting in films, from pop jollies (*Spice World*) to credible cult giants (*Fight Club*).

THE US CAVED IN TO ITS GRAND GUIGNOL GLORIES

Meat Loaf had serious health issues to contend with in later life and has said that his in-your-face persona was a front to cover up acute social anxiety. At one point a spontaneous claim on a TV football show that he supported Hartlepool Utd. F.C. saw the BBC running stories that he was moving to Hartlepool. He wasn't. His politics were volatile: at various points he supported Clinton, Bush Jr. and Mitt Romney. Then he supported Trump. Then he didn't. He denied climate change and was against masks and vaccination. It was reported he died with Covid.

The morning's come. "Every time I sing Paradise By The Dashboard Light," Meat Loaf would say, "I'm 17." RC

Ronnie Spector
1943-2022

By Lois Wilson

Photo: Getty

As the lead singer of New York vocal trio, The Ronettes, Ronnie Spector, born Veronica Yvette Bennett in Washington Heights, Manhattan in 1943 to African-American-Cherokee mother Beatrice and Irish-American father and subway worker Louis, ushered in a new era of street-sussed girl groups. She had a striking image – that signature beehive, kohl eye make-up and sophisticated tight-fitting skirt – and nasally vocal rasp that conveyed the ecstasy and desolation of young love in hits Be My Baby, Baby I Love You, (The Best Part Of) Breakin' Up and Walking In The Rain.

Spector started performing at the age of five, singing Pearl Bailey into a wooden spoon while standing on a coffee table in her grandmother's living room in front of the family in Spanish Harlem. "I knew then," she said, "that I loved performing and I loved having an appreciative audience."

Frankie Lymon was an early influence. The pair met after her mother invited him to Ronnie's 13th birthday party. He turned up two weeks late, inebriated, and made a pass at her. Still, it was his Why Do Fools Fall In Love that she sang with a group of cousins at amateur night at the Harlem Apollo. "My cousin Ira was supposed to sing lead," she said, "but he got stage fright and I started singing in his place. It felt right being centre-stage and I just sang louder and louder and the audience clapped more and more."

Soon after the performance, the now 15-year-old formed The Ronettes with her sister Estelle Bennett and cousin Nedra Talley. Their first break came in 1961, dancing then singing What'd I Say for $10 a night at Manhattan's Peppermint Lounge, with the house band Joey Dee And The Starlighters. "Initially we'd sneak in," she explained. "It was such a cool place, we'd be all dressed up and one night we got mistaken for dancers and were ushered up onstage and from then we got hired." They signed to New York's Colpix Records, recording five singles, including two as Ronnie And The Relatives, I Want A Boy and I'm Gonna Quit While I'm Ahead, which matched Ronnie's effusive R&B vocal to Brill Building orchestral pop. Listen now and it's surprising just how fully formed a singer she already was.

By this time Phil Spector was having hits on his Philles label with The Crystals and Bob B Soxx And The Blue Jeans. A cold call to his office by Estelle Bennett got them an audition at New York's Mira Sound where, with Phil on piano, they sang Why Do Fools Fall In Love again. With the full symphonic force of his Wall Of Sound behind them, they fit hand in glove; 1963 and '64 delivered five Top 40 hits, beginning with their Philles debut Be My Baby. Written by Ellie Greenwich, Jeff Barry and Phil Spector, and featuring Cher's first appearance on record as a backing vocalist, it hit No 2 in the US and made the UK No 4 spot. Baby I Love You, The Best Part Of Breakin' Up, Do I Love You and Walking In The Rain, all equally glorious rushes of tumultuous feeling, all featuring Ronnie Spector's unique touch, followed. The Ronettes also contributed three songs to 1963 compilation *A Christmas Gift For You* from Phil Spector and issued their sole solo album, *Presenting The Fabulous Ronettes Featuring Veronica*, in '64.

During their first UK tour in January '64, they were supported by The Rolling Stones, who adored them; later, when the Stones came to the US, Ronnie took them to the Apollo to see their soul and blues heroes. The Ronettes also struck up a friendship with The Beatles, whom they supported in the US in '66 although sans Ronnie because Phil Spector, not only her producer but also her boyfriend by then, refused to let her go.

The producer's behaviour became increasingly controlling and punishing. Despite constant recording, he kept The Ronettes' releases to a bare minimum: just two singles in 1965 – Born To Be Together and Is This What I Get For Loving You – and only one, I Can Hear Music, in 1966 (later covered by The Beach Boys). By then, though, The Ronettes had split, some two years earlier after a tour of Germany. Ronnie married Phil in 1968, and the abuse escalated. She became a prisoner in their home, with barred windows, electric fences and prowling dogs preventing her escape. Phil hid her shoes and even had a glass coffin in the basement which he said was for her if she left him. He did, however, allow her to record the George Harrison-penned Try Some, Buy Some in Abbey Road which he and Harrison co-produced. It was intended for a solo album, although when the project was abandoned due to Spector's aggressive behaviour, the track was issued as a stand-alone single on Apple in 1971.

The following year, Ronnie left Phil (the divorce came through two years later) but she took the mental scars with her and self-medicated with alcohol.

With a reconfigured line-up of The Ronettes with Chip Fields and Denise Edwards, she recorded briefly for Buddah as Ronnie Spector And The Ronettes but the 45s failed to stick.

John Lennon threw her a life-line in 1976, introducing her to his engineer Jimmy Iovine who was producing Southside Johnny And The Asbury Jukes at New York's Record Plant with Stevie Van Zandt at the time. Bruce Springsteen turned up during the session and, striking up an instant rapport, rewrote a song, You Mean So Much To Me, as a duet for Johnny and Ronnie to perform together. It didn't hit but it reminded everyone just how special Ronnie's voice was. She then went on the road with them. "That was a huge boost to my confidence and self-worth," she said.

Her 1977 single, Say Goodbye To Hollywood, was written by Billy Joel – Billy and his group The Hassles had opened for The Ronettes in Long Island in the 60s. Steve Van Zandt produced it, The E Street Band provided backing and it was sassy and soulful. In 1980 she worked with Cheetah Chrome and Genya Ravan on that year's *Siren* solo album and in 1986 she returned to the charts, albeit uncredited, singing on Eddie Money's Take Me Home Tonight, which interpolates The Ronettes' Be My Baby, and reached the US Top 5. In 1990, she penned her autobiography *Be My Baby: How I Survived Mascara, Miniskirts And Madness;* then, in 1999, she worked with Joey Ramone on the plaintive *She Talks To Rainbows* EP, which included her heart-aching cover of Johnny Thunders' You Can't Put Your Arms Around A Memory. It upped her profile, although it was self-styled super fan Amy Whitehouse and her 2006 album *Back To Black* that elevated Ronnie back to her rightful status. "Amy was a godsend," she said. "A kindred spirit. I saw her pain, she saw mine. When she first sang, I heard me."

The following year The Ronettes were inducted into the Rock and Roll Hall of Fame by Keith Richards and, in 2012, she toured her *Beyond The Beehive* multimedia show before she released her swansong album, *English Heart*, in 2016. RC

RONNIE TOOK THE MENTAL SCARS WITH HER

Not Forgotten

Budgie with the late Burke Shelley on the right: "Helped lay the groundwork for heavy metal"

Budgie
Bandolier
(MCA Records MCF 2723, UK, LP, 1975) **£40**

With their bloke-down-the-boozer looks and mildly naff, avian-themed album covers Budgie were perhaps never going to emulate the success of fellow metal trailblazers Led Zeppelin and Black Sabbath. Yet their output was hardly lacking in quality. Following classic albums such as *Squawk, Never Turn Your Back On A Friend* and *In For The Kill!* they arguably reached their peak with this 1975 effort. The opening three tracks take in driving hard rock (Breaking All the House Rules), a dreamy ballad (Slipaway) and funk-inflected rhythm and blues (Who Do You Want For Your Love?), demonstrating their versatility. The superb (and ludicrously titled) Napoleon Bona-Parts One And Two features a virtuoso vocal performance from Burke Shelley, which goes from delicate to banshee-like as the track builds up a head of steam.
Paul Bowler

Burke Shelley died 10 January, age 71. As frontman for Welsh band Budgie the singer, bassist and songwriter helped lay the groundwork for heavy metal, later influencing the sound of emergent NWOBHM outfits such as Iron Maiden. He formed the band in Cardiff in 1967 with guitarist Tony Bourge and drummer Ray Phillips. Signed to MCA, their 1971 self-titled debut album introduced their supercharged, riff-heavy brand of hard rock (album highlight Nude Disintegrating Parachutist Woman also presaged their taste for bizarre song titles). Shelley's high-pitched vocals played a more prominent role on their third effort *Never Turn Your Back on a Friend* (1973) which also featured their best-known track Breadfan (later covered by Metallica on their compilation *Garage Inc.*). Frequent line-up changes saw no initial let-up in quality or their popularity, with two of the band's best albums – 1974's *In for the Kill!* and 1975's *Bandolier* – both reaching the top 40, though by the late 70s they were a declining force. After a brief second wave of success – 1981's *Nightflight* and 1982's *Deliver Us from Evil* both charted – the band's fortunes dipped once more. They continued to tour occasionally over the following two decades and issued a final album, *You're All Living in Cuckooland*, in 2006.

Norma Waterson died 30 January, age 82. The singer was one of the most widely celebrated musicians of the British folk revival. Born in Hull, she was orphaned at an early age and was brought up alongside brother Mike and sister Lal by her grandmother. The siblings formed a group in the early 60s alongside cousin John Harrison. After several name changes, they settled on The Watersons, releasing 1965's *Frost and Fire: A Calendar of Ceremonial Folk Songs* whose sublime, unadorned vocal harmonisations of traditional songs earned it a *Melody Maker* Album Of The Year accolade and helped galvanise the English folk revival. Two more acclaimed albums were released before the group split in 1968. After a period spent in Montserrat, her return to the UK sparked a Watersons reformation with new husband Martin Carthy taking Harrison's place. They released three more albums (Norma also guesting on Lal and Mike's classic 1972 effort *Bright Phoebus*) and continued playing together until 1990. Forming Waterson:Carthy alongside husband Martin and daughter Eliza Carthy in 1994, their run of acclaimed albums ran alongside Norma's emergent career as a solo artist: her self-titled 1996 debut was nominated for the Mercury prize.

James Mtume died 9 January, age 75. The US songwriter, producer and multi-instrumentalist enjoyed notable success within the realms of jazz and R&B. Born into a musical family, his first recordings were for uncle Albert Heath's 1969 album *Kawaida* as part of a band that included Don Cherry, Herbie Hancock and his father Jimmy Heath. A member of Miles Davis' group from 1971 to 1975, he took part in the classic *On the Corner* sessions as well as contributing to live albums such as *Dark Magus* (1974). Other recordings from the period included Lonnie Liston Smith's *Astral Traveling* (1973) while as a leader he cut the spiritual jazz classic *Alkebu-Lan: Land of The Blacks* (1972). Joining forces with guitarist Reggie Lucas, he formed the R&B band Mtume. Two modestly successful albums followed before 1983's *Juicy Fruit*, whose title track proved their biggest hit (later sampled on the Notorious B.I.G.'s Juicy). Alongside Lucas he also co-wrote tracks such as Stephanie Mills' Never Knew Love Like This Before.

Calvin Simon died 25 January, age unknown. The American singer was a founding member of trailblazing collective Parliament-Funkadelic. Employed as a barber at the age of 13, he formed doo wop quintet The Parliaments with workmates Clinton and Grady Thomas and customers Ray Davis and Fuzzy Haskins. Drafted into the army in the mid-60s, he rejoined the band later that decade, providing vocals for such classic Parliament albums as *Mothership Connection* and *Funkentelechy* and key Funkadelic LPs *Maggot Brain* and *Cosmic Slop*.

Pat King died 25 January, age unknown. The Scottish bassist was best-known for his stint with Manfred Mann's Earth Band. Replacing founding member, Colin Pattenden, he featured on three albums: *Watch* (1977), *Angel Station* (1979) and *Chance* (1980). He left the band in 1982 though retained close ties.

Photos (James Mtume, Rosa Lee Hawkins, Bobby Harrison, Badal Roy): Facebook

Greg Webster died 14 January, age 84. The drummer was an original member (and band leader) of US funk band The Ohio Players. He played on two hit 1972 albums, *Pain* and *Pleasure,* though left before the band achieved their major commercial breakthrough.

Terry Uttley died 16 January, age 70. The bass guitarist was a founding member of Bradford rock band Smokie. After teaming up with producer-songwriters Mike Chapman and Nicky Chinn, the group scored a number of hits including Oh Carol, I'll Meet You at Midnight, and Living Next Door to Alice, the latter reaching UK Top 5 in 1976.

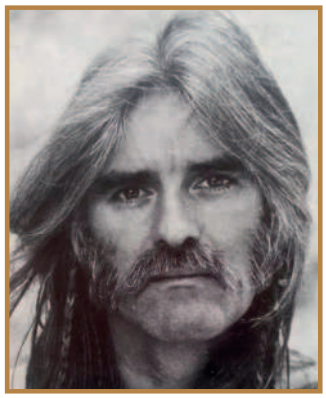
Michael Lang died 8 January, age 77. The US concert promoter was a co-creator of the 1969 Woodstock music festival. Billed as "three days of peace and music" and featuring acts such as The Who, Santana, Jimi Hendrix, and Janis Joplin, the event earned legendary status as a key moment of the 60s counterculture. He was also the organiser behind follow-up events, Woodstock '94 and its final incarnation, Woodstock '99.

R. Dean Taylor died 7 January, age 82. The Canadian singer, songwriter, and record producer was best-known for his stint at Motown. His hits for the label included 1966's There's A Ghost In My House, a co-write with Holland-Dozier-Holland (which reached No 3 in the UK when re-released in 1974), 1968's Gotta See Jane and 1970's Indiana Wants Me (which reached UK No 2).

Rosa Lee Hawkins died 11 January, age 76. The US singer was a member of 60s girl group The Dixie Cups. Debut single Chapel Of Love famously knocked The Beatles' Love Me Do from the top of the US chart in 1964. Other hits included People Say and Iko Iko, a brilliantly fresh update of a Mardi Gras song, which melded creative percussion (reportedly using drumsticks, an ashtray, and a Coke bottle), with catchy vocals. The group recorded four albums, their final effort arriving in 2011.

Khan Jamal died 10 January, age 75. The US jazz vibraphonist and percussionist's early career included stints with The Sun Ra Arkestra and Sunny Murray's group Untouchable Factor. He was a founder member of the group Sounds Of Liberation with whom he issued the underground classic *New Horizons* album (1972). Among his records as a solo artist are the mythical free jazz rarity *Drum Dance To The Motherland* (1972).

Fred Parris died 13 January, age 85. The US singer was a member of doo wop group The Five Satins and the writer of their classic single In The Still Of The Night. Composed while he was in the US Army (and recorded while on leave in Philadelphia) the song made No 24 on the pop chart in 1956, re-charting in 1960 and 1961. He continued to record over the years as Fred Parris and the Restless Hearts and Fred Parris and the Five Satins.



Bobby Harrison died 7 January, age 82. The drummer and singer (above) was an early member of Procol Harum, though he left before the group released their hit debut single A Whiter Shade of Pale. He next formed Freedom, who moved from psych rock towards a harder blues rock sound across albums such as *Freedom At Last* (1970) and *Through The Years* (1971). Formed in 1972, Harrison's blues rock group Snafu released three albums before disbanding in 1975.

Denis O'Dell died 30 December, age 98. The film producer was best-known for his work with The Beatles. He first worked with them on the film *A Hard Day's Night* (1964) as associate producer and joined them again as producer of 1967's TV film *Magical Mystery Tour.* He became head of Apple Films in 1968 whose films included that year's *Yellow Submarine*.

Andy Ross died 25 January, age 66. The Food Records boss began his music career as part of late 70s punk band Disco Zombies. He began working with UK imprint Food alongside founder David Balfe around 1986 and signed Blur in 1990 after seeing them play at the Islington Powerhaus. Blur went on to record six albums for the label and became leading figures of the Britpop era. Other Ross signings included Idlewild, Dubstar, and Jesus Jones.

Jessie D died 4 January, age 58. The US singer was a founder member of R&B vocal group The Force MDs. Considered forerunners of the new jack swing movement thanks to their mix of soul and hip hop on tracks like 1984's Itchin' For A Scratch, they also scored US hits with the singles Tender Love (1985) and Love Is A House (1987). In 1996 the group collaborated with Ghostface Killah, appearing on several tracks on the Wu Tang rapper's debut album *Ironman*.

Jon Lind died 15 January, age 73 The US songwriter penned several hits including Earth, Wind & Fire's Boogie Wonderland and two US chart-toppers, Vanessa Williams' Save The Best For Last and Madonna's Crazy For You.

Charles 'Sonny' Turner died 14 January, age 83. The US singer was frontman for vocal group The Platters. Replacing singer Tony Williams as lead vocalist in 1960 he sang lead for most of the 60s scoring hits with I Love You 1000 Times, Washed Ashore and the Northern soul favourite With This Ring. Turner left the group in 1970, performing as a solo act and with his own version of The Platters. *Tony Burke*

Terry Tolkin died 21 January, age 62. The American music executive and music journalist worked for Elektra Records from 1992 to 1996 signing bands such as Stereolab, Afghan Whigs and Luna to the label. As a music journalist for *Rockpool* in 1979 he is widely credited with coining the term alternative music to describe the emergent underground music scene he covered for the magazine.

Freddie Hughes died 18 January, age 79. The US soul singer was best-known for the 1968 single Send My Baby Back, a US R&B Top 20 hit. Following the release of an album of the same name he issued further singles for labels such as Hip Star and Wand.

Badal Roy died 18 January, age 82. The East Pakistan-born tabla player and percussionist (above) became a significant player in US jazz after moving to New York. Spotted while playing at an Indian restaurant by John McLaughlin, he was invited to play on the guitarist's album *My Goal's Beyond* (1971). The following year saw him contributing to Miles Davis' *On the Corner* and he joined Davis' touring band. Later collaborations included Jon Hassell, and Ornette Coleman.

Steve Schapiro died 15 January, age 87. The US photographer, renowned for his work documenting the civil rights movement, enjoyed a fruitful relationship with David Bowie. An all-day photoshoot in 1974 produced a number of iconic Bowie photographs. Follow up sessions on the set of the Nicolas Roeg film *The Man Who Fell To Earth* were used as cover shots for the albums *Low* and *Station to Station*.

Others who passed away recently include: **Marvin Holmes**, American guitarist and songwriter considered one of the founding fathers of Oakland funk; **Garry Bradbury**, British-born, Australia-based electronic musician for Severed Heads; **Solomon Feldthouse**, multi-instrumentalist and founder member of psychedelic-folk rock group the Kaleidoscope; **Rachel Nagy**, US singer for 90/00s garage rock band The Detroit Cobras; **Tom Smith**, co-founder of experimental noise group To Live And Shave In L.A; **Mikey 'Mao' Chung**, Jamaican multi-instrumentalist who worked with Lee Perry, Mick Jagger, James Brown; **Lew Kirton**, US soul singer known for the hit Heaven In The Afternoon; **Dan Einstein**, co-founder of independent label Oh Boy Records; **Bobbe Long "Beegie" Adair**, jazz pianist, and session musician who recorded with Mama Cass Elliott, Dolly Parton; **Jerry Crutchfield**, Nashville songwriter whose songs were recorded by Elvis Presley, Glen Campbell; **Sister Janet Mead**, Australian singing nun whose rock version of 'The Lord's Prayer' was an international hit; **Fredrik Johansson**, guitarist for Swedish melodic death metal band Dark Tranquillity; **Ted Gardner**, co-founder of US music festival Lollapalooza; **Kit Woolven**, music producer and engineer for Thin Lizzy, David Gilmour, David Bowie; **Dallas Frazier**, songwriter of country hits such as Elvira and Beneath Still Waters; **Thore Pettersen**, drummer for Norwegian prog rockers Moron Police; **Greg Tate**, US cultural critic renowned as a pioneer of hip-hop journalism; **Nick Colionne**, US jazz guitarist and vocalist; **Barry Benedetta**, US guitarist for hard rockers Waysted; **Terry Teachout**, US arts critic behind biographies of Louis Armstrong, Duke Ellington; **Paul Mitchell**, co-founder of Detroit soul group The Floaters; **Marc Lee Dé Hugar**, guitarist for Australian glam-rock outfit Candy Harlots; **Koady Chaisson**, banjo and guitar player for Canadian folk group The East Pointers; **Harpdog Brown**, Canadian blues vocalist and harmonica player; **Bill Staines**, US folk musician and singer-songwriter; **Flavio Etcheto**, Argentine electronic music pioneer; **Marilyn Bergman**, US lyricist who alongside husband Alan wrote hits for Barbra Streisand, Frank Sinatra; **Lindsay Tebbutt**, drummer and founding member of Australian hard rock band The Choirboys; **Jay Weaver**, bass player and vocalist for US contemporary Christian band Big Daddy Weave; **Matthew Wolfe**, drummer for US metal band Byzantine.

With thanks to Paul Bowler.

musictovisit

Bob Stanley carries pop's baggage everywhere

An arrangement with a young George Martin

I was having a think about the reams of 50s albums you see by name arrangers – Les Baxter, Gordon Jenkins and Nelson Riddle in particular – and wondering whether there were any British equivalents. There's Frank Chacksfield and his "singing strings", though his best record was the minimal, spooky clavioline-led Little Red Monkey, the first electronica hit. We seemed to get a lot of albums by people who had been in big bands – Ted Heath, Cyril Stapleton – but no one you'd really think of as an auteur. Joe Meek was more of a record producer, not an arranger – he'd rope in Charles Blackwell for that job when he could afford him. And then I thought… ah yes, of course! George Martin!

How would we view George Martin if The Beatles had never turned up on his doorstep, if they'd signed with Dick Rowe at Decca instead (which, thanks to Mark Lewisohn, we now know was actually on offer but rejected by Brian Epstein)? I reckon we would consider him a backroom hero, and probably – without the exception of Le Meek – the most versatile and interesting British engineer/arranger of the 50s and early 60s.

George was a former tea boy at the War Department – you can sort of tell, he had quite a strong *Avengers* energy about him. In 1951 he engineered something which would become middle England's alternative to the national anthem – Sidney Torch's Barwick Green, better known as the theme to *The Archers*. A few years later he recorded dry wits Flanders and Swann, the missing link between Noel Coward and Richard Stilgoe: Mud Glorious Mud sounded quite Anglo-Disney, while I'm A Gnu would become familiar in the 70s as an advert for T-T-Typhoo, as sung by Frank Muir.

The main reason George clicked with The Beatles so easily was their love of absurdist comedy, especially the Goons. George's CV already included whole albums by Peter Sellers, Spike Milligan and Michael Bentine. Of course they were going to get on.

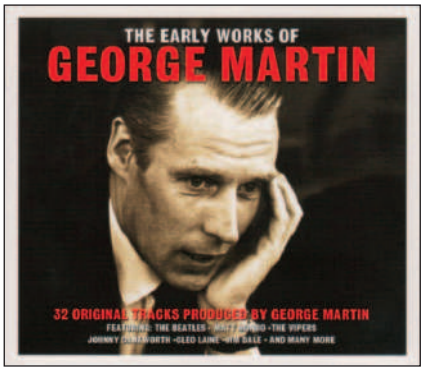
The year before Love Me Do came Ron Goodwin's theme from the Margaret Rutherford movie *Murder She Said*, which has a jaunt that's among the most cheerful in recorded history. And, ooh, doesn't that harpsichord sound rather like the break on In My Life?

At this point, everything George Martin arranged is in the shadow of The Beatles. There's a suggestion that Bernard Cribbins' Right Said Fred was looming large in John Lennon's mind when *Revolver* was being recorded – it rhymes "ceiling" and "feeling", as does I'm Only Sleeping! The "Charlie had a think" melody on the bridge sounds quite a lot like the opening line to And Your Bird Can Sing! The Beatles are The Beatles, so what are you going to do? But it's a shame that George's miniature comedy masterpieces of the early 60s tend to mostly be viewed through this lens.

Terry Scott's My Brother has sounds like the start of Telstar being flushed down the loo

Apart from Bernard Cribbins' observational triptych (Hole In The Ground, Right Said Fred, Gossip Calypso), there's Joan Sims' Spring Song about the passion-killing aspects of a knackered settee – "I tell you it's a mercy that I'm wearing wool". This revels in sound effects, but it's nothing compared to Terry Scott's My Brother which has some noises that sound like the beginning of Telstar being flushed down the world's largest toilet. My Brother went on to become a regular on *Junior Choice*, given a spin every Saturday morning for years afterwards. Try finding a copy, though – it's dog rare. It was only a B-side, too, which makes you wonder how *Junior Choice* picked it up in the first place. I'd like to think it was an influence on the Plastic Ono Band's Mother.

Terry Scott was apparently not the most popular comedy actor among his peers, and I can remember feeling queasy when Charlie Drake "took a shine" to one of the younger actresses when he did panto in Peterborough (the local paper thought it was "romantic", but this was the 80s) – luckily we don't get to hear Drake's George Martin-arranged My Boomerang Won't Come Back very often these days as it is startlingly racist. Rolf Harris' Sun Arise is likewise off the modern radar, which is a shame as Martin's arrangement is absolutely brilliant. Peter Gabriel used to say it was his favourite record of all time.



Terry, Charlie and Rolf aside, George Martin was also the arranger on full-blooded hit ballads like Edna Savage's Arrivederci Darling and Matt Monro's Portrait Of My Love, and he even helmed the earliest recorded piece of Radiophonic Workshop electronica (Ray Cathode's Time Beat b/w Waltz In Orbit) a couple of years before the *Dr Who* theme. Noel Coward once said that if he was on a desert island with a box of records, "The only one I would never get sick of is Hole In The Ground." George Martin, like The Beatles, is underrated.

Bob Stanley tweets @rocking_bob.

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maconblack

Ian McCann pays homage to CTI, a foundational label for fusion

In an era when acronyms are abundant, you'll be relieved to learn that CTI does not stand for Covid Transmission Investigation. It's a label that's a synonym for a particular brand of funky jazz.

Creed Taylor, of Lynchburg, Virginia, was a young trumpet player. His ability to understand jazz artists found him working as a producer before he was 25, gaining credits in the mid-50s at Bethlehem Records. He supervised numerous LPs for ABC-Paramount and, in 1960, founded Impulse!, which issued some of the most questing albums of the decade and pioneered gatefold sleeves.

Taylor was soon A&R boss at Verve, producing Jimmy Smith, Stan Getz and Wes Montgomery among many. The printed signature "A Creed Taylor production" meant something: artists might rack up royalties like never before. For fans, it meant commercial and audio values allied to musical merit. Taylor had a knack for selling niche artists to a wide market. In 1967, he took his talents to A&M to launch Creed Taylor Incorporated: CTI.

Some jazz fans are "meh" about CTI, seeing the label as a purveyor of "smooth jazz", an oft-derided term. It launched with Wes Montgomery's *A Day In The Life*, teaming the supremely talented mellow-toned guitarist with a contemporary Beatles tune and an orchestra conducted by Don Sebesky. The album sold like a new iPhone iteration, going Top 20 in the US, No 1 jazz, No 2 R&B. Now look at who's on it: Herbie Hancock, piano; Ron Carter, bass; percussion powerhouse Ray Barretto; Grady Tate, drums. Proper jazz players, engineered by the genre's premier sound-shaper, Rudy Van Gelder. CTI had given them mass appeal. The ashtray sleeve image dates it horribly, but it is arty: Taylor knew packaging was vital. The second album was the serene *Wave,* by Brazilian singer-songwriter Antonio Carlos Jobim; it sold for years. CTI snapped up George Benson, guitar hopeful with a scattering of albums to his name. His presciently titled *The Shape Of Things To Come* included Last Train To Clarksville, and he'd soon deliver *The Other Side Of Abbey Road* and *White Rabbit*, named for a Jefferson Airplane tune: songs to attract fans beyond jazz. The label signed Brazilian organist Walter Wanderley, and Paul Desmond, saxist on Take Five.

But perhaps these records were too mainstream even for Taylor's broadminded ears, or maybe A&M's MOR image dragged on his ambitions. In 1970, he made CTI independent. He'd imagined a fresh sound: fusion, where a funky rhythm section met precision players, in *very* hi fidelity. His vision allowed some of jazz's vital talents to blow in a modern idiom for a huge audience. Jazz was seen as commercially moribund, but CTI proved it could be sold, assuming it was contemporary, accessible music, marketed properly.

A lot of prog fans were aware of CTI. They shared grand themes

Freddie Hubbard's *Red Clay* (1970) provided early evidence. The trumpeter had been recording for Blue Note and Atlantic for a decade, but despite experiments with post-bop and free jazz, hadn't found a sound likely to sustain him through the 70s. Partnering him with Herbie Hancock, tenor tyro Joe Henderson, drummer Lenny White and ex-Miles bassist Ron Carter, a CTI stalwart, *Red Clay* was modern, a tad fierce, worthy of close attention, stoned enjoyment, or fine as a hip background sound. Hubbard's follow-up, *Straight Life*, was even better, its title track boasting a groove akin to drum'n'bass, two decades early.

Stanley Turrentine's CTI debut *Sugar* presented the rough and tumble saxman in a more electric setting than he'd used in numerous Blue Note sessions. Brooding between cerebral jazz and the grooves that entertained black clubs, its title track is a classic.

Taylor often used orchestras directed by Don Sebesky and Eumir Deodato as dressing, and Sebesky's CTI albums were ambitious, such as the double *Giant Box* (1973) and the striking *The Rape Of El Morro* (1975). CTI's fusion was never cold, but it could be too lush: Milt Jackson's romantic *Sunflower* (1973) was swimming in strings. Sebesky orchestrated Randy Weston's *Blue Moses* (1972), the pianist's musings on Africa. Its striking psychedelic sleeve spoke volumes: Taylor did not want to appeal solely to jazzy sophisticates, but grab some rock action. A

lot of prog fans were aware of CTI. Its eye-catching packaging resembled prog, and posters of CTI artwork were available on application. Prog and CTI's fusion shared virtuoso musicianship and grand themes, and used the same instruments and studio gear. Concrete evidence came when the label released the first album credited to Allan Holdsworth, *Velvet Darkness* (1976), though the brilliant ex-Softs guitarist abhorred it.

Taylor opened new labels, including the soul-jazz-funk Kudu, which shipped squillions of Grover Washington Jr and Idris Muhammad albums. Kudu sleeves were deliberately less arty than the parent label's. Meanwhile, CTI issued numerous LPs by flautist Hubert Laws, such as the verging-on-disco *The Chicago Theme* ('75), guitarist Joe Farrell, and George Benson. Pianist Bob James, former purveyor of free jazz on ESP-Disk turned cool fusionist, sold countless copies of his four numbered CTI albums. The company scored with Lalo Schifrin's 3m-selling *Black Widow;* its version of the theme from *Jaws* joins Esther Phillips' What A Diff'rence A Day Makes (1975) and Deodato's dramatic Also Sprach Zarathrustra, a US No 2 from *Prelude* (1973), as scarce hit singles from the CTI-Kudu catalogue.

Despite numerous difficulties, CTI continued to trade deep into the 2000s. Sony now holds much of the catalogue. For collectors, the first half of the 70s is key, when the artwork and its ambitious yet accessible music made CTI a fusion force like no other.

Ian McCann is* still *trying to stop bloody Christmas songs playing in his head.

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...to write a column for *Record Collector*. Yay

The art of cool maintenance

One of the great conflicts of popular music is that between the commercial and the artistic: you know, the belief that if you sell lots of records, you are spiritually worthless, whereas conversely, if nobody likes your work, you must be doing something right. Thus, artists like The Velvet Underground are revered because their songs were all about unconventional topics and sold three copies, while people like Cliff Richard are considered beyond the pale (or in Cliff's case, beyond the tan) because they sing songs with tunes and choruses that people like to buy. Thus, someone like Scott Walker receives special approval because he was a kind of rock prodigal son who went from recording big Light Programme type ballads and pop songs written by Tony Hatch to making albums where he hit a pig. And the late, great Mike Nesmith is revered because he rejected the life of a proto-boy band star and instead invented country rock.

Naturally, the truth lies either between the two poles of commerce and art or nowhere near them: there have been many, many popular acts who've had massive hits and also been artistically brilliant (fill in your own names here, I don't want to start a fight), and there have also been many, many cult artists who sold no records because, frankly, they were terrible (again, no names: every act has a fan somewhere). And in the middle, unsurprisingly, are literally trillions of musicians and singers who are sometimes commercial and sometimes not. I remember the roar of pain and confusion that went up in the 80s when people discovered that Phil Collins, then the lead singer of Genesis and therefore the butt of double uncoolness – Genesis being a chart act, and worse, a chart act who had been a prog band – turned out to have had a parallel life as a totally cool drummer on Brian Eno albums and also liked Earth, Wind & Fire.

A reverse version of this happened with David Bowie at almost exactly the same time: he moved away from the glacial cool of his 70s work to see what it would be like to be a real pop star (an era he himself described as "my Phil Collins years"). As his records became more pop and more successful, Bowie became less and less cool, and only retrieved his cult status by making a record with the International Rescue of cool, Brian Eno.

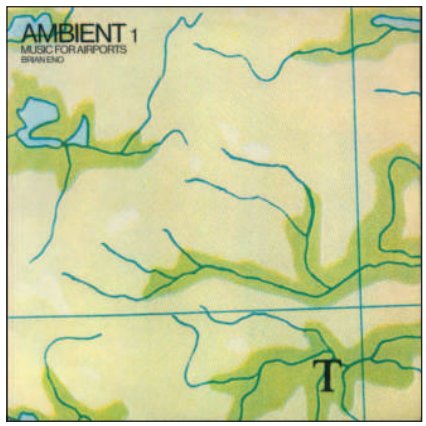
But what of Eno himself? Eno has always enjoyed a career of seemingly effortless cool. He spent the 60s at art school, studying with the likes of Cornelius Cardew, and then joined a rock group, Roxy Music, who were for many people the very epitome of cool. Yet despite Roxy's coolness, Eno managed to be the coolest one in the band (even though the coolest one is really Paul Thompson). His synth interventions, weird backing vocals and special dress sense made him such a focus for fans that he was forced to leave and start a new, really cool career as a solo artist. When he got bored with that, he invented ambient music, which is basically new age music only much less dramatic. Having got that going, he found himself in the punk and new wave era, which he spent working with David Bowie and producing cool new art rock bands like Devo and Talking Heads. And in the 80s, a decade where nobody was cool, Eno took on a production job with the least cool rock band of all time, U2, and – against not just all the odds but also the laws of physics – made them sound cool. The 90s saw Eno work with Jah Wobble and James, which was cool, and then Coldplay, which seems to have done both acts neither any particular harm nor much good.

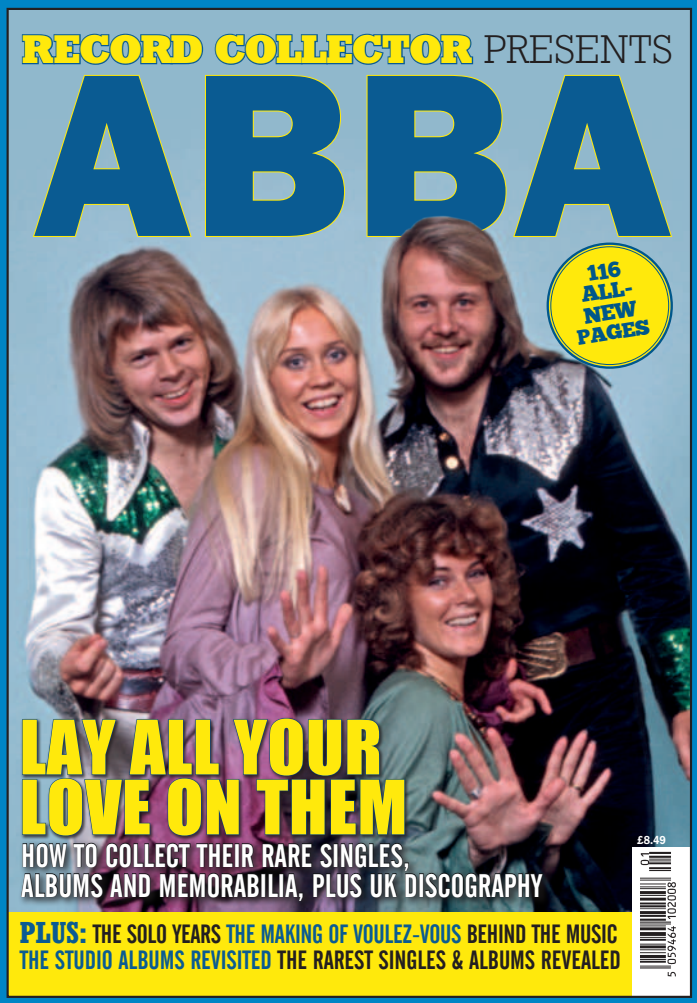
In the 80s, when nobody was cool, Eno produced the least cool rock band of all time, U2

But it does raise the question that scientists for many years have been terrified to ask: what if Coldplay are, after all, the coolest band in the world? I mean, think about it, right. They began their career on a proper indie label, the excellent Fierce Panda, and made some pretty decent early singles (Yellow, Clocks, Talk), and then when they went global, turned out to be quite nice. One of them married Gwyneth Paltrow, who's in *Iron Man*, so that's cool, and then the band went on to work with Brian Eno and BTS. I say all these things are cool. And that's not even mentioning the fact that the Pet Shop Boys covered one of their songs.

So, there we have it. I had an idea for a column about the gulf between coolness and commerciality and it seems to have got out of my control somewhat and ended up being a column about how Coldplay are the coolest band in the world. And I haven't even broached the topic of who might be the coolest solo singer…

David Quantick tweets @quantick.





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auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

The drugs *do* work – very well indeed

Sharp-witted scholars and reactors to rock'n'roll may have noticed over the decades that the creative impulse has long been associated with altered states. Since time began, humans have been partaking in various psycho-nautical rituals. Early South American tribes had psilocybin and peyote to commune with nature and the gods. The Pre-Raphaelite Brotherhood had laudanum to rhapsodise upon the flowers. The French army in WW1 and post-impressionist painter Vincent Van Gogh had absinthe to drive them over the top and round the bend. Warhol popped Obetrol to make pop. Jah Rastafari had a billion tonnes of collie weed, and British A&R men in the mid-90s had cocaine administered up their collective fundament by willing journalists from *Loaded* magazine to help them perform reverse alchemy.

From the day that Cliff Richard hung up his brothel creepers and sighed, "Rock'n'roll is too heavy for me, Hank", the strummers, the warblers, the visionaries and the chancers have all tried man- and woman-fully to get blasted out of their minuscule minds.

The Beatles were, of course, early adopters. Phenmetrazine or prellies kept Paulie Mac jumpin' and jivin' so he could bash out hopped-up versions of Till There Was You to German gangsters on the Reeperbahn. The Germans had always had a thing for amphetamines: the National Socialist Party successfully got the populace hooked on Pervitin as a World War II "confidence booster". And confidence is what you need if you wanna be a rock'n'roll star. As drugs go (drugs are bad, kids) speed is a pretty good one for the wannabe rockster. Punk was better on speed, Hawkwind were better on speed and Motörhead *were* speed. And no amphetamines, no Velvet Underground. The only thing wrong with speed is you burn out. I was whizzing up some food in a food processor over Christmas, and I set the machine to the highest speed (two, since you're asking). The processor couldn't handle it and fizzled out like Lemmy's brain after six days awake celebrating the recording of *Bomber*. My salsa verde was ruined, and Lemmy's metaphorical salsa was also kaput. This is what speed does – it ruins the salsa verde.

Cocaine, initially, seems like quite a good drug for "confidence building". But it's not a good drug for pop stars (well, it is, and that's the problem). Cocaine cleans out the insides of your brain (pop stars don't really need the insides of the brain); when you scoop out the flesh of a pumpkin to make a Jack O' Lantern on Halloween, you have essentially demonstrated what a coke-head looks like. No good records have been made on cocaine. I present the solo works of Eric Clapton – oh, and the entire 80s - as evidence.

Heroin. Heroin is great, isn't it? Whenever people take heroin it improves them immeasurably as humans, and when artists take heroin, they get loads better at being, erm, artists. One only has to look at the career of Pete Doherty, and once again the solo career of Eric Clapton, to see how excellent heroin is.

Cannabis can be creative – hardly a bad record came out of Jamaica in the 70s

Cannabis. Ah, now this is a tricky one. Cannabis can actually be quite creative – out of the millions of records that came out of Jamaica in the 70s, there is hardly a bad one. The problem with cannabis is that you will have great ideas, but those great ideas will soon mutate into even greater ideas and then you will suddenly see a picture of a horse and you will laugh uncontrollably for two hours, all "great" ideas lost in your "weed haze". As a young man I smoked "rather" a lot of cannabis. The second Auteurs album has a lot of slow songs on it.

Acid. Ah, the joker in the pack. In truth, there have been some pretty excellent music and adventures born out of acid (the Fabs, Syd, San Francisco in the 60s). Unfortunately, acid gave birth to ecstasy, creating a kind of townies version of psychedelia. Thankfully those 808 kick drums now sound about as dangerous as Cliff's Devil Woman. Was there anything more English, in a Brexit kind of way, than 3000 casuals in a field in Essex gurning under the crap glow-stick moon?

Alcohol. Now we're talking. Booze is the best of the drugs. No booze, no rock'n'roll. The Fabs loved booze (until Bob Dylan tried

to ruin them with his clever-clever ganja). The Shadows loved a Newkie Brown, Dr Feelgood's entire career smells like a pub at 11am, and the 90s started quite well when the bands hung out in pubs in Camden (it went wrong when they stopped hanging out in pubs and took up coke and skag). My second band, Black Box Recorder, were sultans of booze. Our first two albums were written entirely in the pub. That is to say, we would spend half an hour a week writing a song, then three days in the pub, making the sober ideas "better" via gallons of booze. When we somehow managed to get ourselves on *Top Of The Pops*, we hired a limo to pick us up from our favourite pub to take us to the BBC's Elstree studios. The landlord and the bar staff stood outside waving us off, no doubt hoping that we'd now gone on to greater success and would keep on climbing the ladder of pop, hopefully taking us further away from their beloved and previously tranquil pub. They were, of course, wrong, and we were back the next day. So, remember, just say no to the drugs but also say no to dry January.

Luke Haines tweets @LukeHaines_News. His show,* Righteous In The Afternoon*, is Tuesdays 2-4pm on Boogaloo Radio.

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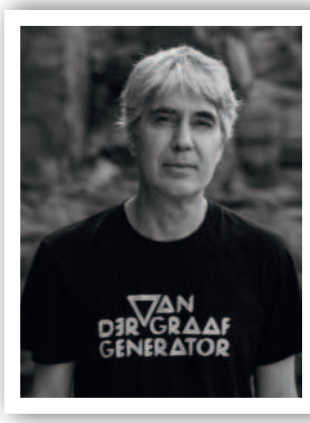
TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

MICHEL 'AWAY' LANGEVIN

Metal drummer on **Voïvod**'s 40th anniversary outing



What film could your new album soundtrack?
It's very dystopian, so the next *Blade Runner* movie.
Is there anything still unissued?
Demos from 2000 that I'd love to release.
With whom would you like to make a split 7"?
Gojira. I saw them at the *Heavy Montreal Festival*, and my jaw dropped to the floor.
Where were you when you first heard one of your songs on vinyl?
The song, Voïvod, 1984, at my parents' in Jonquière, Quebec. My father seemed unimpressed but, next day, he brought it to the factory to show his co-workers.
What was your favourite record shop when you started out?
Rock En Stock, Montreal – NWOBHM albums.
What was your first record?
The Beatles' *Twist And Shout* LP.
What's the last album that you bought?
Van Der Graaf Generator *The Charisma Years 1970-78*.
What record made you want to go pro?
Iron Maiden.
Have you kept studio notebooks or the like?
Lots of drawings done in the studio over the years. My next book, *Worlds Away: Voyage*, will feature art I did on the road, 2008-19.
Of all the people that you've worked with, who taught you the most?
Denis 'Piggy' D'Amour, original Voïvod guitarist. He had an impressive, varied record collection, and showed me that you could follow many different musical paths.
Which album, on first listen, is the most startling you ever heard?
Never Mind The Bollocks, Here's The Sex Pistols.
With whom would you most like to record?
Peter Hammill.
If you drove an ice cream van, what'd it play?
The Beach Boys' Good Vibrations.

Voïvod* Synchro Anarchy *180g 2LP, CD are on Century Media.

CRISSIE RHODES

The Shires front-woman on their 10th anniversary country-pop foray

What film could your new set soundtrack?
It was done during the pandemic in Ben's garden shed/studio. So, it'd be a soundtrack to uplift our spirits.
If you could re-visit any of your albums, what'd you change?
Daddy's Little Girl. I wanted pedal steel and no drums, but we had an Ebow that I really didn't like.
Is there anything still unissued?
Cut Me Loose didn't end up on *My Universe*. We've re-recorded it.
Have you done anything that fans may not know about?
Sessions before The Shires – The Young Voices, who send music to schools as a guide for children to learn songs.
When did you first hear one of your songs on vinyl?
We got a test copy of *My Universe* to check. Very cool.
What was your first record?
Eva Cassidy *Songbird*.
What's the last album that you bought?
Both albums by The Civil Wars.
What record made you want to go pro?
My gran's collection – Patsy Cline, Jim Reeves, Vera Lynn. She'd make me sing and I have a dictaphone recording from when I was three!
Would you change any of your artwork, given the chance?
Yes. I didn't like *Accidentally On Purpose* and still don't.
What fact about you may surprise fans?
I love old vehicles and have a Ford camper van, Nuffield tractor and Burrell steam engine!
With whom would you most like to record?
Westlife.
If you drove an ice cream van, what'd it play?
Bobby McFerrin, Don't Worry, Be Happy.

The Shires* 10 Year Plan *LP, CD are on BMG, 11 March.

ROGER ENO

Ambient music composer on his latest offering

What film could your new set soundtrack?
An arthouse film concerning memory.
Is there anything still unissued?
Dozens of comedy tracks that I've written and recorded. I occasionally consider releasing a disc of these pun-filled and wordy things.
Have you done anything that fans may not know about?
Years ago, I did two Guinness adverts. At that time, I drank only Guinness, and I had done for years. My clever wife worked out that this very well-paid work had almost exactly covered every penny that I'd spent on that very product. So, I started all over again!
Is there anyone in your family who was a musician?
Apart from my brother, Brian (of whom you may have heard), my paternal grandfather and my uncle were both woodwind players.
Have you kept studio notebooks or the like?
I have around 180 notebooks, which I've kept from when I was 18, plus bus tickets, jokes, drawings, written music, recipes, poems.
Who's taken music forward in the last decade?
Technologists and poets, and those that are taking it backwards – historical researchers, period performances, early music.

"I ONCE PLAYED WITH LOU REED AND WE CREATED A GROOVE"

Of all the people that you've worked and collaborated with over the years, who taught you the most?
I once played with Lou Reed, who got the whole band, all strangers to him, to play one chord for seemingly ages. Lou just walked side to side onstage, playing his guitar and, at the end of 10 minutes said, "Yeah, that's good". We had, with no words spoken, created a groove!
What backstage incident makes you laugh most?
Years ago, I was performing at a festival in Spain. Three Gitano brothers were playing. Dark, handsome men, bearded and ponytailed, two on guitar, another on *cajon*, I was captivated. After their performance, I ran backstage and asked, "What was that instrument that you were playing? You did rhythm, bass, it was amazing." He looked at me strangely and, as though talking to a simpleton, said, "It's a guitar". I'd got the wrong brother!
Which album, on first listen, is the most startling that you ever heard?
The Prodigy's *Firestarter*. It had that effect, great as it was, only once.
With whom would you most like to record?
My daughter, Cecily, has a stunning voice.
What's your favourite songwriter's best lyric?
Noel Coward, The Stately Homes Of England, is a masterpiece.
Which of your lyrics would you like to see on a T-shirt?
Moses was a basket case, the tablets did him no good.
Which of your former homes should have a blue plaque?
The Cherry Tree pub, Woodbridge, would be fitting, as it was the first place that I played solo, aged 15. Electric organ, with rhythm box. Oh, the cheese I made – 70s fondue.
If you drove an ice cream van, what'd it play?
Wagner's The Ride Of The Valkyries or NWA's Fuck The Police. Luckily, I have another income!

Roger Eno* The Turning Year *is on Deutsche Grammophon, 22 April.

Photos: (Roger Eno) credit Cecily Eno

PETER COX

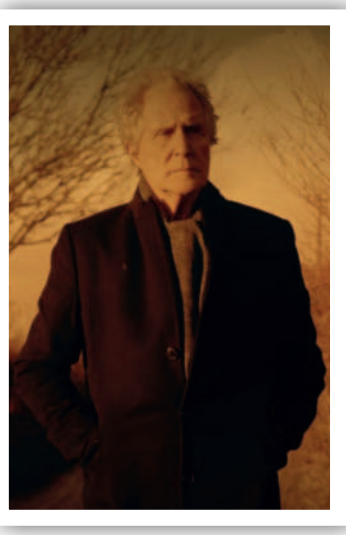
Go West frontman on upcoming projects

As well as a retrospective box set, what else is in the offing?
I'm in the final stages of a solo album.
Is anything still unissued?
Countless demos with previous bands.
Have you done anything that fans may not know about?
Uncredited appearances and ads.
With whom would you like to make a split 7"?
Donna Missal.
Where were you when you first heard one of your songs on vinyl?
We Close Our Eyes, 1985, in a knackered yellow Fiat van on Kew Bridge in London!
What was your first record?
Trojan's *Tighten Up Volume 2* LP.
What's the last album that you bought?
Lewis Taylor.
What record made you want to go pro?
Free *Live*.
Which of your songs is the most personally meaningful?
Change.
Of all the people that you've worked with, who taught you the most?
My partner in crime, Richard (Drummie).
Would you change any of your artwork, given the chance?
Yes. I often deferred to others who were more opinionated.
Which album is the most startling that you ever heard?
Lewis Taylor.
If you had a record-listening party, what'd you play, and who'd you invite?
I'd play *Lewis Taylor*, invite all my friends, and ask Lewis a thousand questions!
What's your favourite songwriter's best lyric?
Paul Simon's America. The song flows perfectly, and yet there isn't a single obvious rhyme in it. Peerless storytelling.
What unfulfilled ambitions do you have?
To be a competent guitarist!
Dying peacefully on your deathbed, what'd you like to hear?
All Is Well, by Polly Paulusma.

Go West Deluxe *clear 180g LP, 4CD/DVD box are on Chryalis in May.*

JOHN ILLSLEY

Ex-**Dire Straits** man on his eighth solo set



What film could your new album soundtrack?
It could soundtrack *Lockdown*, as it has the track, None Of This Was Planned.
Is there anything still unissued?
My God, I hope not!
With whom would you like to make a split 7"?
Leonard Cohen.
Who would you like to produce?
Bob Dylan would be an honour and a real challenge.
Where were you when you first heard one of your songs on vinyl?
It was *Dire Straits*, in our council flat in Deptford, 1977. For one of my own, it was *Never Told A Soul*, at my house in Forest Hill, London, in 1984.
What was your favourite record shop when you started out?
A small shop in Market Harborough.
What was your first record?
With The Beatles.
What's the last album that you bought?
Leonard Cohen's last.
Was anyone in your family a musician?
My brother, Will, was in my first band at school.
Have you kept studio notebooks?
For every album.
Is there any unusual story surrounding records that came into your possession?
A friend moved to Australia and left me with a huge number of Dylan bootlegs.
Who'd you like to cover one of your songs?
The Rolling Stones, Wild One.
Of all the people you've worked with, who taught you the most?
Mark Knopfler taught me about music and songwriting.
What record that you own may surprise fans?
Richard Strauss' *Four Last Songs*, sung by Jessye Norman.
What's your favourite songwriter's their best lyric?
Bob Dylan, The Times They Are-A-Changin'.

John Illsley* VIII *is on 100%, 4 March.

DARREN WHARTON

Dare frontman on their 10th AOR studio effort

What film could your new album soundtrack?
Road To Eden has a lot of strong anthems, up-tempo songs, and I'm always inspired by my surroundings in the National Park in North Wales, so, *Highlander*.
If you could re-visit any of your albums, what'd you change?
Blood From Stone may have changed course a bit too much – probably a little heavy. I'd re-record it more orchestral, less gritty.
Is there anything still unissued?
A hundred unreleased ideas and songs that never saw the light of day. I hope to release them, maybe next year.
Have you done anything that fans may not know about?
I'm working on an unplugged album for next year.
With whom would you like to make a split 7"?
Thin Lizzy, Massacre, remix.
Where were you when you first heard one of your songs on vinyl?
It was Thin Lizzy *Renegade*, and I co-wrote Angel Of Death with Phil Lynott, age 19. It was in Phil's house in Kew Gardens, London. We had a listen and a few beers.
What was your favourite record shop when you started out?
HMV, Manchester.
What was your first record?
Stevie Wonder *Talking Book*.
What's the last album that you bought?
Hinder.
What records made you want to go pro?
Jimmy Smith, Jon Lord.
Was anyone in your family a musician?
My dad, George Wharton, played organ in pubs and clubs in Manchester. I grew up watching him play and sing.
Have you kept studio notebooks?
I have lyric books from 20 years ago – ideas, rough lyrics. Sleepless nights, it drives me insane.
What'd you ask your music hero?
David Gilmour, to let me play in his band. I auditioned for David many years ago and he gave me the gig. But due to just signing a solo deal with Phonogram, I was unable to do it. David, if you're reading this, I'm always available! [*laughs*].
What's the oddest circumstance that's inspired a song?
When my son was six, I used to take him up on the mountains at home in North Wales, and we'd go heather diving, jumping into heather like a soft bed. I wrote All Along The Heather based on that.
Who's taken music forward in the last decade?
Metallica, AC/DC.
Who'd you like to cover one of your songs?
Mark Knopfler, We Were Friends.
Which of your songs is the most personally meaningful?
Silent Hills. I often walk alone on the mountains, and my wife and I made love there before we were married. We drank wine in the heather and watched the sun go down.
Of all the people that you've worked with, who taught you the most?
Phil Lynott, Scott Gorham.
What fact about you may surprise fans?
I wrote and directed a thriller/horror film, *Distorted*, and I'm just about to start a sci-fi thriller, *Revelation*.
What's your favourite songwriter's best lyric?
Paul Brady. All of *Hard Station*.
Which of your lyrics would you like to see on a T-shirt?
I'll Hear You Pray.
What unfulfilled ambitions do you have?
No 1 in the UK Rock chart (*laughs*).
Dying peacefully on your deathbed, what'd you like to hear?
Silent Hills.

Dare* Road To Eden *is on Legend, 1 April, and they tour the UK, 6-29 October.

After almost 50 years in the business Canadian guitarist Frank Marino has finally released his very first DVD, clocking in at over six hours in length with a career-spanning setlist together with a 180-page book. *RC* catches up with him to chat about the DVD, why he called his band Mahogany Rush, how he feels about influencing other guitarists and putting the Hendrix reincarnation myth to bed once and for all.

33⅓ minutes with...

Frank Marino

Interview: Mick Burgess

These are unprecedented times. How have you been affected?
I postponed a tour that I was supposed to be doing in April and May of 2020 and rebooked it for September but had to postpone it again as the situation still hadn't improved. Unfortunately, as from last summer, I've retired from touring and it looks as though my show at the Agora Theatre, which was recorded for my very first DVD, will be my last unless my medical situation makes a miraculous improvement.

Are you using this time to create any new music?
One thing that I put on the backburner years ago is a blues record that I'd started so if this goes on much longer, I might just finish that. I`m halfway through it. It's an album that doesn't really need a guitar and is based on roots blues. I wanted to create the basis of the album first as if it's not going to be a vehicle for a guitarist then imagine that the group who created that decided to get a guitarist in to play on the album and then I'd have to fit in with what they had done. It doesn't go for the blues in the rock sense – it's more Ray Charles meets Freddie King. It's older-style blues.

Your DVD boxed set, *Live At The Agora Theatre*, recently came out. How did it come about?
This is one of those crazy Frank things. I've been in the business almost 50 years and I've only just done a DVD. People have been asking me about it for a long time. The people who record a lot of Springsteen's stuff wanted to do it, but I thought I couldn't afford them. But they wanted to do it and it ended up being a sort of gift from them.

How did you approach the recording of the show?
Usually with a live album they're recorded so it sounds as if you're in the 10th row or the balcony or something. I wanted to mix it in a way that I hear it when I'm onstage – I wanted to bring the audience up onstage to hear it the way that I do so it's not huge and roomy with tons of echo and tons of crowd. I loved the way Martin Scorsese, when he did *The Last Waltz* by The Band: made you feel like you were in it among the musicians, not out in the middle of the crowd. It's six hours' long and covers material from right across my career.

"'Mahogany Rush' were the words I used for my LSD trip. Music was my way of getting it out of my system"

Not only do you get three DVDs and a Blu Ray but there's also a 180-page book. What does the book include?
I got a journalist to write the history of the band. The first half of the book covers everything right from day one and the whole career thing up until the video. I then do the last 20 chapters of the book in my own words, and I write about making the video and how I fixed everything up. I also write my personal thoughts on why I do what I do. There's a bunch of pictures in there, too, mainly from the old days. It's an interesting and informative read. In fact, when I read it, I learned things about myself that I'd totally forgotten about.

How did you start your first band?
It just happened by osmosis. I had a lot of players coming and going and whoever was in the practice room at that time was in the band that day. When we started doing High School gigs, whoever was with me at that time was in Mahogany Rush. Eventually we were offered a record contract which I refused to sign for six months because I didn`t want anything to do with the big bad establishment but they said they'd put us in the studio and buy us equipment and as soon as I heard them say "equipment" I signed as we weren't exactly kids with money. Before we knew it, we had a record out and then more followed.

Mahogany Rush is a great name for a band. Where did that come from?
'Mahogany Rush' were the words I was using to describe my LSD trip and I told my doctors that. When I did music that was my way of getting it all out of my system. When I first started playing with people when I was a kid and they asked what sort of music I played, I told them that it was Mahogany Rush music, meaning it was my acid trip music.

You've influenced many guitarists and been name-checked by a diverse range of guitarists such as Johnny Winter. It must mean a lot to you being held in such high regard by your peers…
I played a lot of shows with Johnny, but I never had the courage to say speak to him. I'd pass him in the hallways of the venues and meekly say, "Hello, sir." My mind was blown when, after Johnny died, this guy showed me a video of Johnny mentioning me. If I'd known that before it would have been so amazing as Johnny is my No 2. Jimi Hendrix is my No 1. When guitarists like Joe Bonamassa and Ronnie Montrose, God bless his soul, and Zack Wylde and Paul Gilbert and people like that say stuff about me you can knock me over with a feather. When I get respect from people that matter, those who play and understand it, that's all that you can really hope for.

The old Jimi Hendrix reincarnation myth has followed you around for most of your career. Did it annoy you when it first raised its head?
It annoyed me no end from the very first time I heard it. I kept asking people how they could even entertain the idea of this reincarnation thing simply based on the calendar. I went into the hospital and learned to play the guitar in 1968. Jimi Hendrix died in September 1970. If I supposedly had some kind of reincarnation experience while in hospital, how could this happen when he was still alive? Nobody would listen so I wrote some songs about it like Talkin' 'bout A Feelin' and Makin' My Way. They were my way of saying "leave me alone".

Frank Marino* Live At The Agora Theatre *DVD is available now from www.mahoganyrush.net/store.

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"DYLAN REWIRED MY BRAIN"

Bob may have influenced her, but there's little denying the impact **Lucinda Williams** herself has had on the Americana scene. From writing hits for Tom Petty (Changed The Locks) and Mary Chapin Carpenter (Passionate Kisses) to her own albums including *Sweet Old World*, *Car Wheels On A Gravel Road* and her fiery 2020 studio set *Good Souls Better Angels*, her body of work is as wide-ranging as it is impressive. Still working as hard as ever, producing a raft of covers albums during lockdown despite recovering from a stroke, she admits to **Nick Hasted**, quite understandably, "songwriting can be a struggle"

Lucinda Williams' Southern drawl, roughened by early years singing in the cheap dives of 70s America, is a defining sound of the Americana movement she helped create. It suits her songs' vivid, sultry, imagistic narratives, where tar sticks to the feet in the Deep South sun. Concisely literary in a manner learned from her dad, the late poet and literature professor Miller Williams, they are also steeped in the rich experience of late-night bars and reckless relationships, as recounted on 1998's landmark fifth album, *Car Wheels On A Gravel Road*. That classic added loose-limbed Stones raunch to country and folk roots. Williams has also always been a blues singer, ever since the Delta covers of her debut, *Ramblin' On My Mind* (1979).

In the decade between those two records, William was best-known as the Grammy-winning songwriter behind hits including Tom Petty's Changed The Locks and Mary Chapin Carpenter's Passionate Kisses. "Is it much to demand/I want a full house and a rock'n'roll band", the latter song went, when she introduced it on her self-titled 1988 album. It sounded like a determined note to self about a hoped-for future. "Well, now I do have a full house and a rock'n'roll band," Williams laughs, talking to *RC* from her Nashville home. "And now I'm trying to write more songs like Passionate Kisses. Songwriting can be a struggle, and I was lucky with that one."

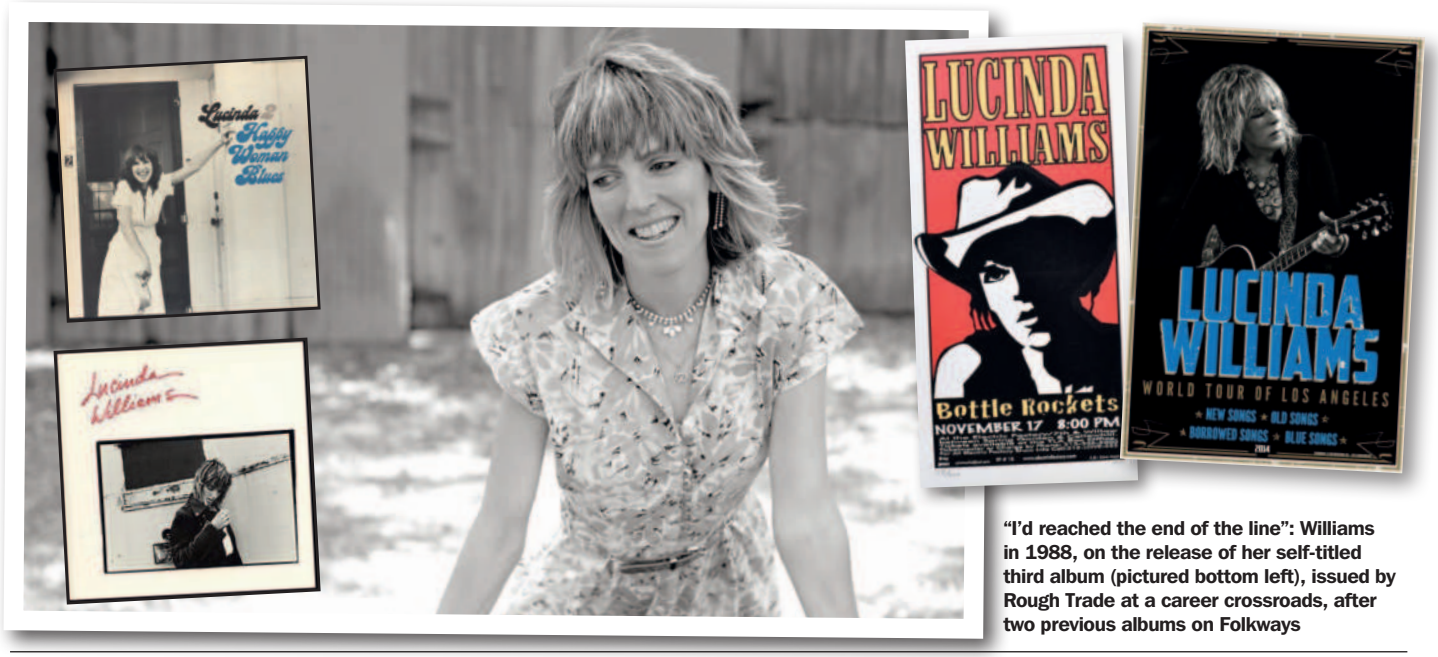
Williams is occasionally joined as we talk by Tom Overby – co-producer since 2007, husband since 2009, and her latter-day rock. Though she suffered a stroke on 17 November 2020, lockdown has still produced six albums of covers, and the night before we speak, she was in the studio working on her 16th album proper. "I feel like there are certain works, some of my better ones, that aren't paid enough attention to," Williams considers, as she welcomes the chance to look back on her whole life's work.

You're getting the Americana Music Association UK Lifetime Achievement award. Are you getting respectable at last?
[laughs] I just did the Austin City Limits award show, too. Jason Isbell presented it to me, and Roseanne Cash was there, and we did one of my songs together. Those were both really nice acknowledgements, yes. I don't know what's going on with the Grammys lately. For a while I was on a roll and getting nominated quite a bit. I don't know, maybe they've run out of categories or something… I've been nominated for folk, country, rock…

The six 'Lu's Jukebox' albums you recorded in lockdown are now all out on vinyl, and they similarly cover Southern soul, country, Dylan, the Stones, Tom Petty – and Christmas. Are you setting out the building blocks of your music there?
I really am. It's really a good perspective, a good way to see my music's roots.

Can you think back to the day you first heard Dylan's *Highway 61 Revisited*, and how that felt? It seems like the sort of thing that would rewire your brain.
It did rewire my brain! I was about 12. This was an important time for me. It was the same year I learned to play guitar, so I was finally able to accompany myself for the first time. And I spent hours and hours in my room, learning mostly folk songs, and some country. I remember that day, because my father was teaching creative writing, and a student came over, and was carrying a copy of *Highway 61 Revisited*. Back then, when Bob Dylan put a new album out, there was almost a celebration about it, like a new Beatles album. People would sit with their friends and play it front to back. So, this guy set *Highway 61 Revisited* down in the living room and went in to talk to my father. And I picked it up and looked at it, and I was curious, so I put it on the turntable. And there it was, in all its blazing glory, and something exploded in my brain. I didn't understand all the lyrics, but that didn't matter. It made perfect sense to me, even at 12. I think because, with my dad being a poet, I was exposed to a lot of great

Lucinda Williams photographed circa *Down Where The Spirit Meets The Bone*: "Any time I write, it's a release"



"I'd reached the end of the line": Williams in 1988, on the release of her self-titled third album (pictured bottom left), issued by Rough Trade at a career crossroads, after two previous albums on Folkways

literary people, and my dad's writer friends. So here were these lyrics that were like poetry, coming across with Bob Dylan's voice. And the music was coming from traditional folk music. So here were these two worlds that I also came out of, colliding together. A little voice in my head said: this is what you need to do. Put those two things together.

Your dad set you up well musically. When you were living in Macon, Georgia, he took you to see the Delta blues singer Blind Pearly Brown.
That was incredibly important. In fact, I just recorded a new song about seeing Pearly Brown with my father.

Delta blues music is now so far away in time from when it was originally made. You speak that language because you saw people when they were still really singing it. What did you hear and feel when you had that experience in Macon?
Well, Pearly Brown also did an album [*Georgia Street Singer*, FL 08 on the Folk-Lyric label, 1961]. And my dad bought it, and I listened to it a lot, absorbing it. It was so primitive, and primal. That's what drew me in. It was hard to understand the words a lot of the time, because it was so primitive sounding. But he sang a lot of gospel-blues. You're Gonna Need That Pure Religion – that was one of the songs I remember from that record.

Which you sang on *Ramblin' On My Mind*...
Yeah. I listened to a lot of that gospel-blues sound, Mississippi Fred McDowell and all that. I loved the way they dealt with religion. It still fell into the blues feeling, even though they were talking about going to heaven. I just loved the contrast of that.

And with people like [Southern Gothic author of *Wise Blood*] Flannery O'Connor also around you, did you see yourself in a lineage with her, as much as Hank Williams, Dylan and the Stones?
Dad told me one time that he considered Flannery O'Connor his greatest teacher. When we were living in Macon, she was living in Milledgeville, Georgia, not far away. And when he met her one day, he took me with him. I was six years old, probably. Taking me to see Blind Pearly Brown, then taking me to see Flannery O'Connor… It's almost as if he knew that these were two parts of the same thing that would serve to mould my mind, and my soul – my whole being, really.

Your dad's work as a college lecturer gave you a peripatetic childhood, living in Santiago and Mexico City, and all over the South. Did seeing America from the outside make you an outsider when you returned?
It did, actually. I remember when I was in Santiago in Chile, a lot of the women were wearing these ski pants, so I wore a pair of them one day at grade school in Louisiana, and I got in trouble and sent to the office, because they thought they were tights that should be under a skirt. I had a global perspective on things, at a young age.

You shared a stage with your dad a few times. Was one of the ways you related most deeply through both being artists?
Yes, it was. As soon as I started writing songs, I'd show him what I was working on. He would give constructive criticism – like a teacher would. I was very fortunate in that way. It was almost like an apprenticeship.

And you were still going to him till quite late in your career, weren't you?
Yeah – going to him for approval, really. I remember some of the things he would tell me about songs I was working on – just one word that would make a big difference. I was describing a woman wearing a blue dress. My father said, wouldn't it be more interesting if you said, "a sad blue dress?"

People often talk about your voice first – but is that bedrock of writing craft the reason you're still here?
Yeah. I'm still trying to catch up with Dylan…

When you first started gigging as Cindy the folk singer in Mexico City, who were you playing to, and how did it feel?
It was kind of scary, and exciting at the same time. I wasn't writing a lot. I was mostly covering other people's songs – Bob Dylan, Joan Baez, Peter, Paul and Mary. And there was a musician friend of my mother when we were living in New Orleans, Clark Jones, who was like Pete Seeger: he played banjo, guitar, autoharp and dulcimer, and he knew all these folk songs, and we would sit around and sing together. He visited us in Mexico City. My father thought it would be interesting if he and I performed in Mexican schools, and my father knew someone at the State Department at the US embassy, who put together a series of shows. I was about 16, 17, he was in his early thirties. Clark Jones and Cindy Williams. He drove around Mexico in his station wagon, and people loved it. I loved it, too.

When you started travelling around the US on your own, to San Francisco and then later Greenwich Village, were you trying to connect to that bohemian world that you'd glimpsed around the home as a child?
I was trying to recreate the world I'd grown

"I WAS TRYING TO RECREATE THE WORLD I'D GROWN UP IN, WITH THESE BRILLANT MINDS"

Where there's a Williams (this page, l-r): Lucinda in 2005, promoting *Live @ The Filmore*; in 2007, around the time of *West*; in 2008, on the release of *Little Honey*, Williams' first Top 10 album

up in, with the poets and these brilliant minds. And I also connected it in with the folk music world that I'd read about, and the songs I sang. Because the folk music scene for a while was very literary. A lot of the folk singers had come from college campuses. I really related to that, and I wanted to find it somewhere. That's what I was chasing. But by the time I got there, it wasn't there anymore.

Was the Houston folk club, Anderson Fair, where you found a culture of your own?
Yeah, there were different little pockets of it, here and there, and that's a good example – Anderson Fair was a hotbed in the 70s, with lots of other songwriters around there at the time. Nanci Griffith was one, Lyle Lovett was just getting started.

In 1979 you recorded the first of two Folkways albums, *Ramblin' On My Mind*, in Malaco, a studio known for Southern soul in Jackson, Mississippi. Considering it's a blues album, you sound very bright and optimistic, on that first ever afternoon in a studio. You sound sunny.
I wasn't really looking to achieve any particular sound. I'd never recorded anything before, never been in a studio. It was just all new. There was a great blues guitarist who used to play with me out in Houston, named John Grimaudo. He came to Jackson and played with me. It was done in an afternoon. I didn't have that roughness in my voice that came later. I guess that's why it sounds cheerful!

You could have stayed in Texas, and ended up a respected cult figure there, like Townes Van Zandt or Guy Clark. Did you move to LA because you wanted more?
Yeah, I wanted more than just that. There was a part of me that would just push me forward. And I felt like I found where I wanted to be more when I got to Los Angeles, in 1984. There was a tingle in the air. There were record companies, and business people, and you could just feel the difference.

Meanwhile, though, you were demonstrating gourmet sausages in a supermarket…
The day-jobs, yeah! A musician friend's father owned a gourmet sausage company and hired his son's musician friends to set up in one of the nice grocery stores, with a little skillet, toothpicks and plates, to grill a sausage and offer to customers. It was $75 for a couple of hours – so I did that a few times!

You've said that, when you made *Lucinda Williams* in 1988, "I'd reached the end of the line. Rough Trade caught me just before I headed off for the hills." Was it that much of a crossroads?
Yeah, it really was. Because I was living in Los Angeles, and at that point I'd been approached by different labels. They'd seen me play and been sniffing around, but nobody would commit to anything. So, I was thinking about going back to Texas. I was getting frustrated. I'd done a demo tape in New York City that was getting passed around, and one of those tapes ended up in the hands of Geoff Travis of Rough Trade. One of his guys, Robin Hurley, called me up and said, "We love your voice and your songs, would you like to make a record?" It sounds like a *Cinderella* story, but it really happened that way. They'd never even seen me play, but it didn't matter. They could hear something there. Right off the bat, they believed in me. It was great with them.

That break came when you were 35. Did you feel like you'd been waiting a long time?
I wasn't thinking in those terms. I was going day by day.

Your real breakthrough album, *Car Wheels On A Gravel Road*, arrived in 1998 with great difficulty, but great reward…
Yeah. Like having a baby!

When you went through four producers to make it, including losing your regular producer Gurf Morlix, did your artistic drive to make a different, better album than you had before override other sentiments?
A lot of that came from my own nervousness and insecurity, because I hadn't been in the studio much at all to that point. I had this almost paranoia about being over-produced. Rick Rubin was supposed to be the producer, but he didn't show up most of the time. He did some mixing, and on Drunken Angel [*about the death of Williams' friend Blaze Foley*], he said it was too long and I should cut two verses, and I said flat-out no. Because it was a story, so they had to be there. He wanted to add things like keyboards, to make it more sparkly for the radio. They're always thinking about how it's going to sound on the radio. I'm thinking of the album.

Does *Car Wheels On A Gravel Road* act as a road movie: a reverie and recreation of your Southern life so far?
Yeah, I was looking back on my childhood, there are glimpses into that. Almost like photographs. The title song was written almost as stream-of-consciousness. And there are songs about Jackson, and Lake Charles. Places have always been important in my songwriting. A lot of that's a Southern thing.

On Side Of The Road, you sing about going back "to a place where I always used to go… I wanna know the touch of my own skin/Against the sun, against the wind". What kind of place were you thinking of?
That's just about feeling lost in a relationship – feeling lost in yourself, which happens

Photos: Greg Allen; Michael Halsband; Alan Messer; Danny Clinch

"I don't think it's possible to write a good song about another person without empathy': Lucinda Williams backstage in 2010 and (right) promoting 2011's *Blessed* (sleeve inset right)

sometimes. When you're with someone else, and you feel like you're losing yourself. The relationship just swallows you up. That's what's that's about.

***West* [2007] is partly about an abusive relationship you'd just suffered; it also addresses your mother's death. Your background taught you that a writer can't recoil from any subject. But was that particularly hard?**
No. Any time I write, it's a release. It's always therapeutic. That's how I deal with things, is to put them down on paper.

The album starts with Are You Alright? – a long-distance rapprochement with a former partner – and its songs accept the circumstances and full humanity of the guy who abused you. It's a generous perspective.
Yeah. I'm able to empathise. I don't know if it's possible to write a good song about another person without empathy, regardless of what that person did, or who that person is.

There's religious language in a lot of your songs: Broken Butterflies, where you wish the loveless, Pilate-like protagonist would "bleed like Christ did", and Get Right With God, both on *Essence* [2001], are just two examples. Growing up, the Methodist hymnbook was among the first music you heard. How do you relate to that language, and that religious aspect of America?
It's probably similar to the way Leonard Cohen and Nick Cave do. First of all, I love and collect religious folk art. For some reason, I'm really drawn to the imagery – crosses, and Jesus on the cross, bleeding. Mary at the foot of the cross. There's something deep and beautiful about that. Leonard Cohen is a master of that. Bob Dylan, too. They both obviously got stories from the Bible and turned them into songs – like Dylan's Highway 61 [reciting with relish]: "God said to Abraham, 'Kill me a son'/Abraham says, 'Man, you must be putting me on'/God said, 'No'. Abe said, 'What?'/God said, 'You can do what you want, Abe, but/When you see me coming you'd better run…'" You can't make that up. It's a true thing.

Your dad died in 2016. Did you record his poem, Dust, on *The Ghosts Of Highway 20* as an elegy?
Yes. I'd always wanted to do it – I'd pore over his poems, looking for something I might want to turn into a song. Of course, it was very challenging, because you can't just throw a melody on it. You have to rearrange the lyrics so you have some sort of a refrain, and the rhyme scheme has to change, because the cadence is different when it's a song. I had just finished doing the same thing with his poem, Compassion [which gives its host album, 2014's *Down Where The Spirit Meets The Bone*, its title]. I was real proud of those. He got to hear Compassion. I sang it for him before he died. And I think he was really pleased.

What are your memories of working with the great jazz saxophonist Charles Lloyd on the Blue Note album, *Vanished Gardens* [2018]?
Oh, God. I just love that man. I really look up to him so much. And playing music with him is so mind-expanding. I love his playing anyway, but to hear one of my own songs reshaped by his magic is such an honour. The first time that we played together was when I went to see him perform, and we had a connection. He already knew Bob Dylan's Masters Of War, and I'd been singing it for years and years. We met somewhere in the middle of jazz and folk music.

Some of your own songs have stretched out in length in recent years. Why is that?
Well, that's me again, not thinking about the radio! Do you remember *The Doors* album, where they had the album version of Light My Fire? And now I can do whatever I want, because I have my own label! It's all about art, at the end of the day. I'm real stubborn when it comes to that kind of thing. And I was exposed to quite a bit of Coltrane, my father was into some of those guys. It soaked into some recess of my brain.

Louisiana Story on *The Ghosts Of Highway 20* is the most impressive of those longer songs for me. It seems to take your own Southern sense-memories and combine them with fiction.
There's not that much fiction there! [laughs] It's pretty much cut and dried my memories. Yeah, that was my life. Some of the stuff I wrote about my mother gets pretty dark, doesn't it? [*the song describes Williams' mother being beaten and shamed by her "God-fearing" parents*]. Recording that went into that deep, dark place. That was like being in therapy. I was concerned that it was too dark, maybe. That it went too far. It's sad that I had to go through some of this stuff as a kid, but on the other hand I'm blessed because I have all this stuff to write about. I don't have to make it up!

The scope of Louisiana Story, in its combination of words and music, seems like blues epic poetry to me.
Wow, thank you! You get it! You understand! Oh! Blues epic poetry! That's great! [Traditional gospel-blues song] Faith & Grace on that album, that I learned from Mississippi Fred McDowell, was another really transcendent one. We know this white Jamaican Rasta in Los Angeles, Native Wayne – his cousin was Bob Marley's lawyer – and we asked him to get in touch with his reggae musician buddies. The drummer, Carlton Davis, was in the room when Peter Tosh was shot, and Ras Michael, who played conga-like mountain drums, is the head of his own rastafarian church, and he was in a meditative, almost trance state, he was so beatific. I was terrified, because I didn't want to be the little white girl playing with Jamaican guys. And I got in the vocal booth and started singing. They'd never heard the song before, and we just went off,

"I'VE HAD A LOT OF TIME TO THINK ABOUT LIFE AND DEATH SINCE MY STROKE"

"I have a full house and a rock'n'roll band": Lucinda Williams in 2021, still working tirelessly

completely raw, in one take. It felt like church. And we just kept going, because we were in this state, and I didn't want to stop. Can't wait for the ganja to come out – but it never did. The full version was almost 20 minutes – we only cut it to fit the vinyl. It reminded me of *A Love Supreme*.

On the song West Memphis on *Down Where The Spirit Meets The Bone* [*about the unjust jailing of the "Memphis 3" teenagers for "Satanic" murder in that Arkansas town*], you sing, "It's never been any different… That's the way we do things in West Memphis," with a strong Southern accent and gospel-blues sound. You've talked about how misunderstood the South is. But do you still have to consider that enduring, prejudiced side of the region you're from?
I wrote it after seeing a recent documentary about the West Memphis case, and it was so upsetting to see the deep, deep injustice to what was going on. The people who were involved in that whole thing were just backwards-thinking. But yeah, the South is misunderstood. It's just really hard to explain. And it's just as hard to write about. Maybe I was able to get outside of it a little bit and get perspective, from watching the documentary.

Did what you saw around you in America, with Trump in particular, give *Good Souls Better Angels* [2020] a righteous fury?
We don't want to say the word, the dirty, bad word! But yeah, definitely. That was at the forefront of my mind when I was writing most of the songs on that album. Watching the bad news every day.

You had a stroke in November 2020. You're feeling better by the day, I hope?
Yes, thank you. I did some shows with Jason Isbell last summer and they went fine. I can play guitar alright. I've got to get my strength back in my left hand. But I've got my band here. The way we did the shows, sometimes I would sit and then I would stand, and the band would back me up. It hasn't affected my voice. We pulled it off.

Playing *Ramblin' On My Mind* next to *Good Souls Better Angels*, it's hard to believe they're by the same woman. They're both basically blues albums, but there's such a life in between, and you can hear it in every note.
I'm glad you can hear it in the music. I've had a lot of time to think about life and death. Certainly, since my stroke, that's been on my mind. But I always have addressed it, like when my parents died.

And do you find it easier now, to get records out of you and into the world? Does it seem less arduous?
Somewhat. Arduous is a good word. It still is, to some extent. Because I want it to be right, and I want it to sound a certain way. It's frustrating… like I was doing this song I wrote yesterday in the studio, and I wanted to get that Delta blues sound. But not everybody knows how to play that style of blues. I was getting frustrated because I wasn't getting the sound I wanted to hear.

Is that the song you mentioned, about meeting Pearly Brown?
Yeah, we recorded that, but more in the way Bob Dylan did Blind Willie McTell. I didn't do it in a blues fashion. But no, this was a blues song I wrote that, like a lot of old blues songs do, has a personification of death. "When death comes knocking on your door, you'd better be ready, you'd better be sure/ You'd better be steady, you'd better go/When death comes knocking at your door." I'm not sure where it comes from. It's just a combination of where I'm from, and then the music that I listen to.

It's great that you were still plugging into that sound you heard all those years ago in Macon with your dad and adding to it.
Yeah. It's almost like I can't get enough of it. And now I've absorbed it. Now it's coming out of me. I've kind of earned my stripes. RC

Lu's Jukebox Vol. 6: You Are Cordially Invited… A Tribute To The Rolling Stones *is out now on Highway 20.*

Photo: Danny Clinch

SOUTHERN WOMAN

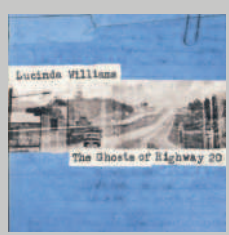
HOW TO BUY LUCINDA

Ramblin' On My Mind (Folkways FTS 31066, LP, US, 1979) **£150**
Williams went under the one-word name Lucinda on this debut, bowing to Folkways' purist reputation with straight covers of blues heroes such as Robert Johnson and Memphis Minnie, sung with youthful breeziness never heard again.

Car Wheels On A Gravel Road (Mercury 558 338-21998, CD, US, 1998) **£3**
Williams took three years and four producers, including an exasperated Steve Earle, to create a Southern classic that defined her world – atmospheric Americana encompassing childhood road trips, shivering erotic reveries and odes to loved ones lost along the way, as on the Blaze Foley tribute, Drunken Angel.

World Without Tears (Lost Highway 088 170 355-1, LP, US, 2003) **£40**
Williams' most happily debauched record, which revels in "pornographic episodes, screaming skin". Dylan's *Time Out Of Mind* engineer, Mark Howard, enhances the steel guitars' swampy drag, and Paul Westerberg influenced the rangy rock'n'roll behind Lu's songs of eagerly sacrificial love.

West (Lost Highway B0006938-01, LP, US, 2007) **£50**
The hard experience of domestic abuse and Williams' mother's death are at *West*'s base, belied by the simmering warmth of the Hammond organ on Unsuffer Me, as comforting country-soul softens the brave lyrics' blows.



The Ghosts Of Highway 20 (Highway 20 H2003-1, LP, US/ Europe, 2018) **£20**
Sometimes psychedelic and steeped in blues, this double album, something of a sequel to *Car Wheels…* is another expansive, sensual journey through the South, "looking back on the sweetness/ looking back on the rough," as Williams puts it in Louisiana Story.

THE LAST RECORD MAN

Henry Stone was a legendary figure of the US recording industry. He spent 70 years working as a record distributor, talent scout and label owner, founding TK Records and helping launch the careers of Ray Charles, James Brown, George McCrae, Betty Wright and KC & The Sunshine Band among many others. **Garth Cartwright** (inset left) presents Stone's final interview.

Born into a poor Brooklyn Jewish family, Henry Stone got sent to reform school during the Depression for stealing food. There he learnt to play trumpet but, after serving in the US military during WW2, decided his talents were better focused on selling records than making music. Perhaps because he was poor and an outsider, Stone gravitated to blues as soon as he entered the music industry, selling R&B 78s from the trunk of his car in Los Angeles before establishing himself in Miami as Florida's foremost distributor of blues and gospel.

From here he built his empire: in the 70s he scored huge international hits with Rock Your Baby, Clean Up Woman, (That's The Way) I Like It and Ring My Bell. Disco's dramatic decline in popularity at the start of the 80s saw Stone's operations stutter, but he never stopped working, always looking out for one more hit.

Stone died aged 92 on 7 August 2014. A few months prior to his passing I found myself in Miami and, with nothing to lose, requested an interview. Stone said yes and proved very good company. Almost all his contemporaries – the men who founded Atlantic, Chess, Modern, Vee Jay and other pioneering independent R&B labels – were no longer of this world and Henry had tales he wanted to tell. I found him ruling his empire from an 18th-floor penthouse in Coral Gables and, even at 92, still the archetypal Record Man.

Anyone with an interest in black American music will have their favourite Stone artists (and stories) but to most he is the founder and owner of TK Records, the man who gave the world "the Miami soul sound". Oddly, TK Records hasn't been venerated or reissued in the same way Stax, Motown and other R&B labels have. This is beginning to change with Soul Jazz issuing the superb *Miami Sound: Rare Funk & Soul from Miami, Florida 1967-1974* compilation that gathered many rare groove tunes while 2020 saw *Dance To The Drummer's Beat: Block Party Jams And Breakbeats From The TK Disco Vaults* – two LPs' worth of 12 inch mixes of epic funk and proto-house and rap tunes (Blowfly's Rapp Dirty being funky, funny and scabrous 40 years on). Collectors pay highly for many TK 45s and LPs, samples from Stone's catalogue are increasingly found in dance tunes, while Joss Stone's first two albums were cut with most of the classic TK house band (with Betty Wright on board as producer and Little Beaver taking time out from working for Amtrak rail to play guitar). No doubt about it, Stone's Miami Sound lives.

When we met, Henry had lost his sight but not his passion: he spoke with humour and pride about his years as a record man.

Talkin' 'bout mogul (l-r): Stone with Isaac Hayes in the mid-70s; with James Brown, whom he first encountered in Georgia in the 50s

How did you get started in the music business?
When I got out of the army in 1946, I wanted to work with music and there was hardly any music business back then. I noticed two or three little record companies were starting up. So, I got in with them. Back then there was no distribution. It was all new. And back East they couldn't get these records that were coming out in the West so I would fill up the trunk of my car with records and drive down to Penn Station [in Los Angeles] and sell them to the porters who would take them back East. That was my first form of national distribution. I'd sell 'em to the porters for about a buck apiece and they'd get three or four bucks apiece when they reached St Louis or Chicago.

Who else were your clients?
The jukebox operators. That's who bought most of the records. We didn't have things like record shops back then. There was no such thing as catalogue. Anyway, I came down to Florida at the end of 1947, start of '48. A friend of mine who worked for Black & White Records – one of the smaller west coast labels – tells me, "I have 10,000 Black & White 78s down here that were ordered by some jukebox operators, and they never picked them up. Will you take them and try and sell them for me?" I said, "Sure." So that's how I ended up here and in the distribution industry, a mix of luck and timing. Back then there was no music industry in Florida. It was the back of beyond, the asshole of America. The Everglades – *c'mon!*

You set up Tone Distribution then your first record label, Rockin', and in 1951 signed a struggling blind pianist?

"BACK THEN THERE WAS NO MUSIC INDUSTRY IN FLORIDA. IT WAS THE ASSHOLE OF AMERICA"

I didn't play golf, I played records! See, I always wanted to make records, so I set up my little recording studio and then I ran into Sam Cooke, and he introduced me to Ray Charles. Ray had recorded for Swingtime in California, and nothing happened: he sounded too like Nat Cole. Ray had heard I had a little studio so we made a deal: I would pay him $50 a song, so we went over, and he started to sing. He sounded like Nat "King" Cole and I said, "No, that didn't sell with Swingtime. I want you to sing the blues." So that's what he did. I paid him and he had his pusher there with him, and the money I gave him he gave straight to his pusher.

What happened after Ray Charles?
I had Glory [gospel label] and Rockin'. God Don't Like It by Reverend Johnson. It did OK. Not great. No radio. He was a Florida-based preacher. It was an underground record. Syd Nathan [founder of King Records] came to Miami and we set up Deluxe. So, I went with him for a little bit and I came up with my first million-seller: Heart Of Stone.

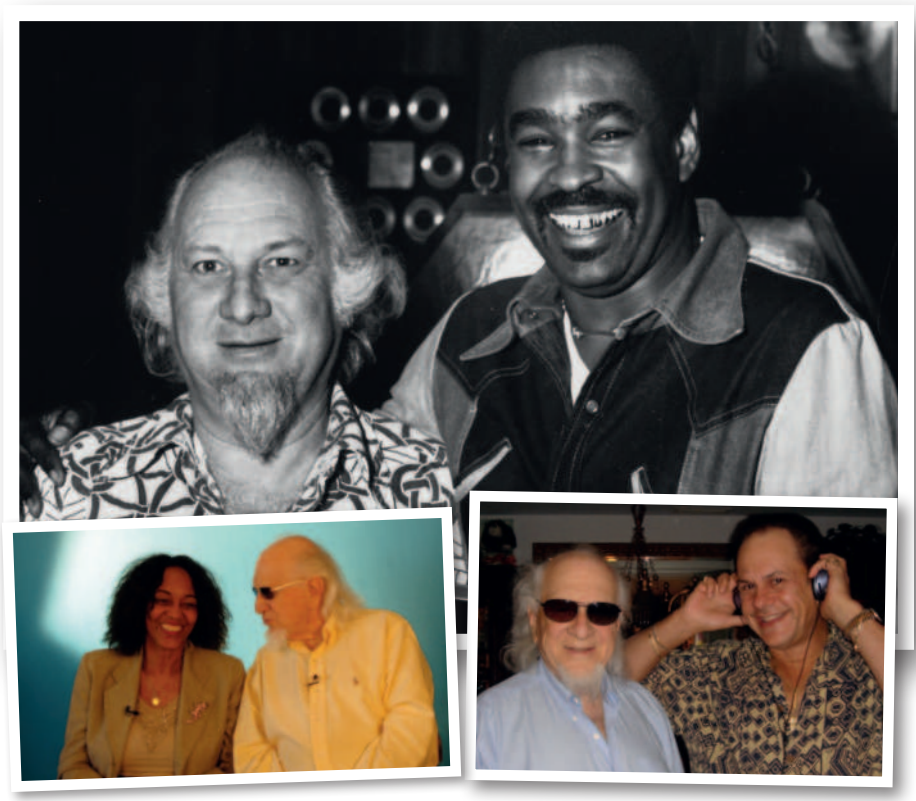
The Charms?
The Charms. 1955. That was the first million-selling record that I had. The first million-selling record that King had. Syd called me one day and said, "There's a little guy up there in Macon, Georgia, who's making some noise with a record called Please, Please, Please. Can you run up there and sign him and we'll put it out on Deluxe Records?" I got in my Buick and I'm on my way to Macon and Syd also happened to have an A&R man, Ralph Bass, working out of California but who was, at the time, in Birmingham, Alabama. He got there a day before me and signed him – the record comes out on Federal, not Deluxe. Anyway, I get there, and I told James why I was there, and nothing meant anything: who was James Brown, ya know? But I heard the record and I really liked it and I saw him perform with Bobby Byrd and the Famous Flames and he really had something going. So, I told him I was gonna take the record on the road with The Charms and do my best to break it. And

from then on, we were very tight, James and me.

When Deep City Records went bust, you bought their artists into your company. Again, this is your ear for talent?
That was late 60s. Before then I was more intent on building a huge distribution network. I distributed every independent label: Motown, Atlantic, Chess, all of 'em. Got so big that I had to build a huge 18,000 square-foot studio in Hialeah, Miami. That's where I built the eight-track TK studio. And it's around then I picked up Deep City. Deep City had been putting out records but really, they didn't have the distribution or organisation to make hits of them. So, I picked them up: Willie Hale, Betty Wright, Clarence Reid, even Little Beaver was working for them. Willie wanted to be an engineer and Clarence was a great writer, so I said, "Go upstairs and use my studio." So, Beaver came up with the guitar lick and Clarence came up with the lyric and Betty with the vocal and that's how Clean Up Woman came about. I put it out and, through my distribution, I see how big it's getting and think, wow, this really is a smash hit we have here. So, I get together with Jerry Wexler to put it out. And before then I'd put out Funky Nassau which I gave to Atlantic and that was a huge hit.

What convinced you to go for it as a major independent label in 1972?
What happened is one time I'm at lunch with Jerry Wexler and he goes quiet and says, "I have to tell you that in three to six months' time there will be no more independent distribution of Atlantic, Warners and Elektra." I say, "That's OK. Got to move with the times." At the time I had Clean Up Woman having done a million, Funky Nassau having done a million. I had Why Can't We Live Together with Timmy Thomas ready to drop and I tell myself, "Why give a record to Atlantic if you are no longer going to distribute it?" So, I start up TK Records because I already had this little TK Corporation. I put Timmy on my Glades Records label and call up all the distributors and let them know I'm going national.

In 1974 TK scored its first mega-smash with George McCrae's Rock Your Baby. When KC first played you that recording did you have any idea what a hit you had on your hands?
The story is like everything else – you're getting the good stuff. Because you are UK. I like your attitude. I love UK attitude – I was recording Gwen McCrae and George, her husband, drove her down. This was before Rocking Chair. She did her thing, cut some sides; George, who had done some background stuff for us, is waiting for her downstairs. Then KC and Rick come and play me this track they've cut – an instrumental – and I say, "Oh my god! Wow!" But KC says he can't sing it: pitch is too high for him. I say, "George has a high voice. Let's send him upstairs and see what he can do." So up they go and two hours later they come down with Rock Your Baby. All mixed. Everything.



"We would make a deal and shake on it – none of this lawyer bullshit" (clockwise from above left): Stone with Gwen McCrae; with George McCrae; with KC & The Sunshine Band's Harry Wayne Casey

MIAMI NICE

TK'S TRACK RECORD

Can you dig it?: Stone presents Latimore with a gold record, 1974

Henry Stone set up over 100 record labels across his seven decades in the music industry. Most notably, he co-founded TK Records with Steve Alaimo in 1972. TK and its subsidiary labels – Glades, Alston, Drive, Sunshine Sound, Cat, Dash, Clouds, Juana – enjoyed huge success across the 70s. If KC & the Sunshine Band – who have been referenced by artists as varied as Talking Heads and Alex Chilton – dominate TK's history, the label is now celebrated for its vast selection of classic 70s soul, funk and disco releases. Stone actively sought out local African-American musicians while promoting a colour-blind ethos (Harry Casey and Rick Finch – the songwriting/production duo behind the Sunshine Band – were white). He was hands-off when it came to making music, allowing his producers and artists a great degree of freedom, and the resulting "Miami Sound" is crisp, melodic dance music that ranks alongside the best Motown and Philadelphia International releases of that era. Today the music of Little Beaver – a remarkable songwriter/guitarist who played on countless Stone sessions as well as releasing his own excellent albums – and Latimore, a chitlin' circuit veteran, gets rated very highly by aficionados. Helene Smith is hailed as the "first lady of Miami soul", Betty Wright is rated as one of the great female soul singers, while Clarence Reid served as producer/songwriter for other TK artists, released superb solo efforts and recorded as Blowfly, a funky, filthy rapper now referenced by many rappers.

Oh my god! I take that record and put it out on radio down here and in a couple of days I think the roof is gonna come down. And Rick and KC are running it around the clubs here and the clubs went crazy. I start getting calls from the UK, from Germany, asking, "How can we get this Rock Your Baby?" Then I knew I had an international smash, a worldwide hit. The rest is history.

Do you subscribe to that concept of 'the Miami Sound'?
Well, yeah, there was a Miami Sound, but it was not promoted as the Miami Sound in the way that Motown was promoted as the Detroit Sound. And that's what I'm doing now – promoting the Miami Sound.

How did you manage to survive the disco madness? A lot of people seemed to go

Photo: Getty

Frame academy: Stone in his office in 2005

coke crazy and record labels crashed and burned. Neil Bogart (Casablanca Records founder), for example.
Well, I went down the tubes at the same time as Neil Bogart. He blew his head away with cocaine and I never did drugs.

And why do you think that era, which had produced so many great dance records, came crashing down so quickly?
I don't know. Maybe it was the gay thing. All I know is, at that time the shit hit the fan. I had KC No 1 around the world with a ballad, Please Don't Go, I had Little Beaver and Latimore with big hits, all my blues artists

"THE MIAMI SOUND SHOULD GET MORE RESPECT"

hitting with disco, and then my banker is listening to [US TV news programme] *60 Minutes*, and he hears this thing about the death of disco. He calls the guy who handles my accounts, Steve Kline, and says, "Steve, don't we have a record company we handle?" And Steve says, "Yeah, TK, they're doing great." "No, they're gonna go bankrupt. Disco's gonna go out of business. They're going down. I heard it on the news." So, they pulled my credit line and when that happens, they notify all your creditors. You can't borrow money, you can't pay your manufacturers, your distributors – my distributors went nuts!

What did you do after 1981?
I ended up with [entrepreneur] Morris Levy. I was one of his first distributors – Roulette Records. He said, "We can reactivate this." We set up Sunnyview. The first record I came up with was Jam On It by Nucleus. No 1 in the R&B charts for months and went way up in the Pop charts. Then Morris decided to get out of the business – wanted to go to Australia to raise horses. They'd already busted him by then. He said, "I want out. You can buy me out or I can buy you out."

Do you think TK should get more respect in the way Stax and Motown do?
The Miami Sound should get more respect. We never got the respect at the time. Back then the city, the local politicians, they had no interest. Now they try and show a bit of respect but it's too late. They should have recognised what we had back then.

What do you make of the music industry today?
Oh, it's a sad story. There's no one like me or [Arista boss] Clive Davis or the old record men to help the young artists through. You have to go on *The Voice* or *The X Factor* or some bullshit if you're a young artist who wants to get heard. It's all lawyers and accountants running the two and a half record companies – Warners is only half a record company. The old guys – Leonard Chess, Berry Gordy, Hy Weiss, Morris Levy, Syd Nathan – we would make a deal and shake on it. None of this lawyer bullshit. We were record men. And we made great records. I'm still a record man. And I'm still making great records. I recorded Ray Charles in 1951 and in 2013 I have a CD out of Latimore singing Ray Charles. I don't quit.

Stone lives on at henrystonemusic.com where his family and friends regularly post stories and aphorisms from the great man. He was, like many record men, notorious for lax accounting practise when it came to paying royalties: one story goes that George McCrae has a worldwide No 1 with Rock Your Baby but is still poor. He turns up at Stone's office and demands his royalties. Henry says, "George, see that new Cadillac parked there? I bought it for you!" George thinks, "Great," gets in the car and drives away. A fortnight later the car is repossessed: it was only rented… In Stone's favour he gave many musicians a break. He was from the old school, playing fast and loose and helping shape 20th Century popular music.

Moon Ride: Uncut Cosmic Disco Diamonds From The T.K. Galaxy *and* Dance To The Drummer's Beat: Block Party Jams And Breakbeats From The TK Disco Vaults *are on TK Disco. Seehenrystonemusic.com.*

STONE IMMACULATE

TK TO THE MAX

Henry Stone's labels exploded in early 1971 when The Beginning Of The End charted in the US with Funky Nassau, a track that would also reach the UK Top 40 three years later. Later in '71, Betty Wright served up an even bigger hit with the scorching Clean Up Woman. Timmy Thomas's sparse, soulful hymn Why Can't We Live Together was huge in 1973, and another transatlantic success. In 1974, George McCrae's Rock Your Baby topped the US and UK charts, selling over 11 million copies. 1974 saw the start of a string of hits from KC & The Sunshine Band, whose Latin-spiced disco anthems topped the US pop charts a remarkable five times. Gwen McCrae was a constant hitmaker for Stone and her single Rockin' Chair hit the US Top 10 in 1975. Peter Brown's smouldering Do Ya Wanna Get Funky With Me was a huge disco hit in 1977 and helped usher in the rising popularity of the 12" single. Written by soul veteran Frederick Knight, Ring My Bell by Anita Ward then became one of disco's most distinctive anthems, topping the US and UK charts in 1979.

TK's Top 10 Hits:

The Beginning Of The End Funky Nassau (Alston 4595, 7", US, 1971) **£8**
Betty Wright Clean Up Woman (Alston A-4601, 7", US, 1971) **£8**
Timmy Thomas Why Can't We Live Together (Glades 1703, 7", US, 1972) **£5**
George McCrae Rock Your Baby (TK 1004, 7", US, 1974) **£3**
Latimore Let's Straighten It Out (Glades 1722, 7", US, 1974) **£3**
Gwen McCrae Rockin' Chair (Cat 1996, 7", US, 1975) **£2**
KC & The Sunshine Band Get Down Tonight (TK 1009, 7", US, 1975) **£3**
KC & The Sunshine Band That's The Way (I Like It) (TK 1015, 7", US, 1975) **£3**
Peter Brown Do You Wanna Get Funky With Me (TK 35, 12", 1977) **£2**
Anita Ward Ring My Bell (TK 124, 12", US, 1979) **£2**

The Point

Of No Return

At the height of the new romantic party, **Tears For Fears** arrived with gloomy, downbeat songs like Mad World and Pale Shelter. Just as futurist synth-pop fizzled out, they became global stars with anthems Shout and Everybody Wants To Rule The World. Then, way ahead of Oasis et al, they embraced soul and Beatles psych on *The Seeds Of Love* before going their separate ways. Now, after a lifetime as perennial outliers, they're back with *The Tipping Point*, the first TFF album for 17 years, and ready to tell their tale.

Chris Roberts lets it all out

Main photo: Getty

Roland Orzabal's in a basement in Massachusetts. Curt Smith's in front of a vast and impressively stocked bookcase in Los Angeles. We're all on Zoom, which like many things wasn't invented when Tears For Fears made their opening statement in 1982 with first hit Mad World. ("Not an obvious choice for a single, when you think about it," according to Smith). They'd met as teenagers in Bath, learning the ropes through trainer bands such as mod/ska revivalists Graduate (see sleeve below). Back in the present, they've returned after a long absence with *The Tipping Point*, a lush, layered and lightly lysergic album which thoroughly justifies the attendant excitement. How does it feel to be sowing seeds and letting it all out again? Was the gap because they set themselves such a high bar?

"We do," ponders Orzabal, "but we probably have different bars. I mean, they're not parallel bars. It's a case of asymmetric bars." "Then when those bars meet – it's good," nods Smith. Orzabal continues, "In his old age Curt's become a really fussy bastard. So that makes two of us now. And that's really good. We're very happy. I mean, the oddest thing for other people, and probably for me as well, is how many years have passed. It's like, if you go to sleep or into a coma for 17 years, then get out of bed and look in the mirror – or see The Tipping Point video – then you think, 'Ooookaaaay…'"

"We're old people", interjects Smith, contentedly.

"Maybe I should have dyed my hair," wonders Orzabal. "Or maybe not."

Today, Orzabal sports a leonine white mane and beard. Smith, clean-shaven, has features so chiselled one thinks of Rodin. Time and change are big themes on this album…

"Oh, of course," Smith agrees. "Even though we might look at a video and get a shock, we *are* both 60, and there's nothing wrong with that. Becoming older and wiser is not a bad thing."

"If we *are* getting wiser…" muses Orzabal.

That mad world keeps getting madder, and Tears For Fears have made a record which addresses its ghosts and mania fearlessly and beautifully. Gorgeous in sound, rich in emotion, heavy with hooks but light of foot, it's a worthy addition to their canon.

That work has perhaps only become fully appreciated and revered in recent years, with bumper reissues of *Songs From The Big Chair* and *The Seeds Of Love* drawing out fans who weren't sure if we were allowed to love Tears For Fears. Away from the accidental anthems, there's so much depth to their deep cuts. Despite the grandeur of those early records there was a long tail to the misconception that they were just another pretty-boy synth-pop duo, albeit one which made insanely catchy singles. Yet with hindsight they were the maverick masters of the 80s. The first two albums were loaded with love and pain. *The Hurting* (1983), in part inspired by their fascination with primal therapy, married existential angst to irresistible melodies. The multi-platinum *Songs From The Big Chair* (1985) shouted and believed, ruling the world with head-over-heels musical ambition, as much prog as pop, a kind of Funk Floyd. And then on *The Seeds Of Love*, a potential grand folly four years and a million quid in the making, blossoming just as the 90s stomped into view, they burst out of the frame like a surrealist sunflower.

That trio of records revelled in an extraordinary range of genre-straddling. The third effectively broke up the band, and Orzabal continued the name with unfairly overlooked quality in the mid-90s on *Elemental* and *Raoul And The Kings Of Spain*, before the pair reconciled in 2004 to offer *Everybody Loves A Happy Ending*. It should have lived up to its name, but a lack of focus in the business and promotion areas meant hardly anyone noticed.

This time around, they're keen to steer the narrative better. Over the last few years, they've been filling stadiums and arenas again, and the respect they always deserved is being more readily extended.

The Tipping Point wasn't easy to make, not least because of personal tragedy in Orzabal's life. His wife of 35 years,

Fringes of the big time: Roland (left) and Curt on the MTV set in New York, May 1983

Caroline, died in 2017. He's since remarried. Yet something fruitful clicked when he and Smith got together in LA. The opening track, No Small Thing, pointed to big things. "Curt was always championing that track," says Orzabal. "I supported that, but when it was coming out, I was nervous. But the response has been mindblowing. And now I completely get it, because that song changed the course of the creation of this album. I mean really, we'd attempted about 37 different songs. Some made the recording stage; others fell by the wayside. But when I visited Curt at the beginning of 2020, just before the pandemic and the lockdowns, No Small Thing came together with the two of us playing acoustic guitars at his place."

Back to basics?

"Yes – in the room, just like in the old days when we were kids."

"And it felt like, 'Ah, yes, we can really do this,'" Smith adds. "Then Roland went back to England and kind of finessed the song, sent it to me, saying, 'I don't know what I make of this.' But my feeling was, 'This is fantastic.' Because it's bold, it's… a mood. When people put the album on, they're going to go, 'What *is* this? Where are Tears For Fears going now?' It's not like they're putting it on and going, 'Uh-huh, right, sounds like Tears For Fears.' It makes you think: 'What are they doing?' That was important for me."

"Then when we had the track The Tipping Point, that felt like a major breakthrough, too," recalls Orzabal. "It was like: Yes, we're getting there now, we're onto something good here."

So, 17 years fell away just like that? Orzabal grimaces to suggest it's never that simple. "We started this seven years ago, so obviously it didn't always go swimmingly. There were hiccups. On top of that, world events made it a slow process, and then there's Curt's and my perfectionism in terms of looking for something which represents ourselves individually and as Tears For Fears; and is on a par with what we've done in the past. I see a lot of artists who are around for a long time who dip their toe into different styles, come out with a drum-and-bass single or whatever, or work with someone who makes them sound wonderfully contemporary, and… well, we kind of tried that, but didn't release it. We got sick of it in private. Which is a good thing. Sometimes keeping things private is wise. But anyway, now the twins are out. And it was worth the wait."

Were they, as *RC* has heard, pushed down some blind alleys by a former management who insisted they co-write with younger, fashionable outfits?

"Well, there was some of that," Orzabal concurs. "A few things were going on at the same time. We were experimenting with young songwriters in a ridiculous attempt to 'modernise' us. Meanwhile, our guitarist and co-producer, Charlton Pettus, with whom we made *Everybody Loves A Happy Ending*, was privately fuming. He's toured with us, too, so he has Tears For Fears in his DNA. When he came up with this beautiful, haunting, evocative synth melody in a very strange time signature, which then went into a kind of Everybody Wants To Rule The World rhythmic shuffle, it was a joy for me to turn that into a song, The Tipping Point…"

"Suddenly you become huge": TFF promote Shout in 1984

It's a relief for this writer that Orzabal raises the matter of his personal loss, rather than having to bring it up. Parts of the song and album are replete with imagery of ghosts and yearning…?

"A lot went into the lyrics for that one," he starts, softly. "It was at a time when… well, for a long period of my recent life… my first wife wasn't well. She was suffering mental illness, alcoholism, and stuff like that. She was essentially dying, although we didn't really fully know."

Is it cathartic to write and compose about a personal tragedy?

"No," he shakes his head. "Nothing is. Not really. Because I don't think you ever 'recover' from that kind of thing. You can go to grief counselling and stuff, but I honestly don't think you ever… I think you're going to take that kind of stuff to the grave. So, music isn't cathartic in the sense of, y'know, old women wailing. What it is, perhaps, is a form of communication, which we, as artists, use to communicate with other people out there who think they're alone, and are going through similar things. It's part of the general human bonding mechanism. Which is why I do think music is important. It does actually change the world. It so often coincides with and represents change."

"What Roland says is true," agrees Smith. "It's not cathartic, but it's necessary, if you're a musician. It has to have some meaning. I think that was the issue I had with the initial writing sessions, some with collaborators… it didn't have meaning. It was just trying to do something musically, as opposed to with true feeling. There's such a difference. There's commercial, and there's emotional. We were searching for the latter."

The idea of Tears For Fears being nudged into collaborating with hot-that-day writers seems utterly bizarre. Look at their CV! It's like Paul McCartney being told he needs to write with someone topical…

"But that happens, doesn't it?" smiles Orzabal, who has acknowledged the influence of The Beatles on his writing. "You've got *McCartney III*, which was the album he wanted to make. And then you've got the record company saying, 'Now here's the one with everything remixed by this person and that person because it'll attract a different audience, expand your reach.' That goes on all the time. So, I understand where our ex-manager was coming from. But it was from a position of: how do I make this bigger? And I'm not sure that we want to be bigger. We do have a desire to make something meaningful."

There's always been a Trojan Horse element to Tears For Fears' music, where sumptuous, lovely production half-veils some intense observations on the state of the world or their psyches. They address the external and internal with sounds eternal.

"I think one of our strengths has always been multiple layers and levels," accepts

"It felt like, We can do this"

Orzabal. "It's subtle, though, I hope. Early on, we hid a lot of our lyrics' meaning in very elaborate, catchy arrangements, and it was only decades later, when someone came along and took that stuff away, and presented a stripped-down version, that people started to read the depths. [*He's referring to Michael Andrews' and Gary Jules' version of Mad World, an unlikely Christmas No 1 in 2001*]. And that's a wonderful thing."

"It's a subconscious thing, too," suggests Smith. "It's strange." "I think we're careful to blend the messages so that they're not overtly libertarian or liberal or whatever," considers Orzabal, who once told me how much his loathing of Margaret Thatcher infused *The Seeds Of Love*. "They're personal enough to be, as in No Small Thing, political but not coming from the left or right. They're coming from a humanitarian perspective."

"I agree with you," smiles Smith. "I mean, we're all aware that politics right now is full of anger everywhere. So, we try to step aside from that equation. That said, Break The Man was inspired by years of a certain American president, and is a song against toxic masculinity. I'd watch Donald Trump and I'd watch Jacinda Ardern, the New Zealand prime minister – one seems completely sensible, and the other one is just batshit crazy. My feeling was we needed more of the calmness and rationale that this woman was showing, as opposed to Trump, which was: I'm bigger than you, I'm angrier than you. That's where that came from but couched in a song about a strong woman."

Meanwhile, My Demons probes, among other things, the anxieties induced by our contemporary surveillance culture.

"Oh, yes," Orzabal nods. "You'll be having a conversation around the dinner table and maybe you mention you're looking for a 1920s armchair for a specific part of the room, and then the next day, or even that evening, an ad for that comes up on your phone."

Rivers Of Mercy and Stay feel like the serenity after the storm as this album develops: there's a resolution of sorts. "That was important," Orzabal says. "Because there were so many rough periods during the making of this. So, it would have been sad to put something out without some sense of conclusion, of being finally at peace." "An album should still be making you think and feel after it's finished," offers Smith. "You get to a kind of release, a calm. Taking that journey is part of the joy of making an album."

Music can seem less fearless nowadays, as artists play safe to cling on by their fingernails to the streaming age. Was there more freedom to take risks back when they started?

> "We had depth but it took years for people to realise"

"Well, we're allowed to do what we want," laughs Smith, a little defensively. "But it was some process to get here. We're not fighting for success now. We're fighting to do something good and meaningful. If you lose that, you're doing it for the wrong reasons."

Orzabal has gathered his thoughts. "I think when we began, and we were kids, we were almost 100 percent tied in with the new wave of music, which was electronica. We were living it, breathing it. And we loved it. But in a way we were just copying others. We were later, of course, than your Kraftwerks and Human Leagues and Depeches, by maybe a year. But we were young and beautiful – well, Curt was – so we were loved. And we became part of that wave. But that stuff – fashions, zeitgeist – doesn't last. So, when we made *The Seeds Of Love*, we took a huge diversion. We started to show our true colours. That's where you saw the entirety of our wardrobe, our influences. I think a lot of peers and fellow musicians were in awe of that album because of the technical side of it. Of course, although it's wonderful, it's showing off a bit, so we kind of shot ourselves in the foot. But it was a lovely way to end a decade. There's no other band that could have made that record."

It's since grown in stature. That album found the duo drifting apart (after the pressures induced by touring rigours in support of *Songs From The Big Chair*). On it, they nurtured their love of Steely Dan and Little Feat, while Orzabal "grew my hair… I got a little bit hippie-dippy. And read up on Marxism, which was a revelation."

The Seeds Of Love mashed up psychedelia, pop, prog, jazz, soul, socialism and feminism into an intoxicating cauldron of uplift. The "difficult third" album "defied genre", decides Orzabal. "It surprised those who'd labelled us as one thing, because it's everything." In their youth, he explains, they'd watch *Top Of The Pops* and aspire to the music of people their own age. But with huge success in the bag, "It was like: OK, been there, done that – what next? We wanted to compete with the classic artists. It just took time…"

And it took its toll. Smith was dealing with an unpleasant divorce, and Orzabal was "going through personal growth". They'd started the band to "get rich, get famous and get therapy", they once half-joked. Now Orzabal, having moved to Belsize Park in London, finally did start primal therapy, motivated by the writings of Arthur Janov. "I dealt with my demons, and it was… peaceful. My antennae were up in London, and the change in the air ended up with the rave scene and the second 'summer of love'. Part of me tuned into that. And I was becoming more politically aware." Woman In Chains, which addressed domestic abuse, was inspired by his father's treatment of his mother. "Plus I was a perfectionist – still am – but I'm glad I was, cos now that album's there for posterity. I was just following the muse. Because if you don't, you're damned."

His only regret is that "perhaps Curt and I didn't realise the magnitude of what we'd achieved together in that era. Had we patched things up back then, we could've made some more good records. But we were so young. Suddenly you become huge, with all the trappings and excesses of that, in your twenties… we left a lot behind with *The Seeds Of Love.*"

They'd grown up on bands like Blue Öyster Cult, and Orzabal

Inspired guest work: with Woman In Chains vocalist Oleta Adams circa *Seeds Of Love*, 1990

Photo (this page): Getty

asserts that you're perfectly able to like King Crimson and Genesis, Robert Wyatt and Pink Floyd *and* The Damned and the Sex Pistols.

Smith riffs on his fondness for Pink Floyd's Wish You Were Here, and the eight and a half minutes before a vocal appears thereon. One of his two daughters is at music school in New York and he plays her that to prove you don't have to structure everything by the rules. "It's so powerful because it's made you wait." He also cites *A Walk Across The Rooftops* by The Blue Nile and *Swoon* by Prefab Spout as among his all-time favourite albums. Those are two acts who certainly make you wait.

"It's that desire to make something long-standing," Smith muses. "*A Walk Across The Rooftops* was genius, so different for its time. And they take even longer than we do to make records! *Swoon* taught me that records exist not just musically but lyrically, and it had the best lyrics I'd ever heard."

Some of the work of bands who were big in the 80s – certainly bigger than The Blue Nile or Prefab Sprout – hasn't lasted so well. They have completely avoided the retro-nostalgia circuit. Did they foresee longevity, circa hits like Pale Shelter?

"We always turned down retro work because we're still doing valid work," argues Smith. "And, yes, The Blue Nile and Prefab Sprout weren't as big as Duran or Wham! or whoever – they weren't as big as us – but those albums will live a long, long time. We look at our audience now, and there are young kids singing every word to *The Hurting*. And we made that when we were their age, so I understand why they relate to it. That's the point – if you can make music with meaning, it'll connect through generations. It will still be there. *The Hurting* will always connect with 18-to-25-year-olds."

Was there a pressure, having enjoyed early pop hits, to make spectacular albums, to win over sceptical rock critics? "That was always the dichotomy," agrees Orzabal. "We had more depth, but it took a bunch of years for some people to realise."

Triumphant live shows in recent years have convinced the pair that people really have realised. "It's overwhelming," he says. "There's the connectivity I was talking about earlier. Plus, there's the ego stuff, of course. Unfortunately, you can't take that with you. We were given an award at the Ivor Novellos not long ago, and watching all these people we'd never heard of get awards – then we go up and everyone's standing and cheering, and you think: What? Why? What have we done? But it's great, I'll take it!"

"It's amazing to me," Smiths continues, "that we walk onstage and play the opening bars of Everybody Wants To Rule The World and the mood of 17,000 people instantly changes." Orzabal remembers Smith once talking onstage about the effects of going to a concert being like meditation, that feeling of being unified – "And it's true," Smith says. "Even if you're not at one with the audience, if the band has gelled that night, you still feel that you're in an unbelievable place."

Do the pair have a shorthand for working out what's hitting the Tears sweet spot? "We don't have to say a word," laughs Orzabal. "It's on his face if he's yawning. No, we know what we're both thinking. Nothing more needs to be said. When you've worked together that much, that's beneficial… if sometimes briefly painful…"

Have they grown thicker skins since past fallouts? "Well," replies Orzabal, "in the early days it was about trying to get things past the record company, the producer, the A&R man. Battling against the hierarchy. Now we're just battling against each other, and that's fine. Because once we're in accord, then everyone else is going to be, too. As we were saying, we're older men, we're experienced."

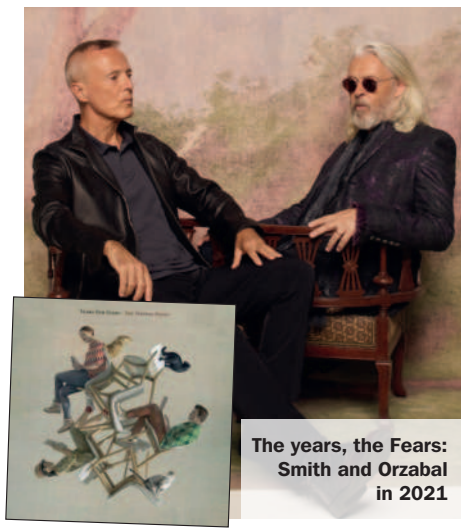
"Yeah," Smith notes, "it's not so much thicker skin as being able to say, 'That might be what you want to do, but I don't.' Which is okay, y'know?"

"Curt just walks out of the studio, gets in his Ferrari and goes home," deadpans Orzabal. "I don't have a Ferrari," Smith retorts, glancing at *RC*. "A metaphorical Ferrari!" grins Orzabal.

"There's a relief in feeling we don't *have* to do this," he adds. "It's only worth doing if it gives us something. If so, great. It's less precious than it used to be. We're now the bosses of us, which is no bad place to be."

It's clear the relationship between Orzabal and Smith is one of contented maturity and mutual respect. They grew up in public, weathered cruel storms away from it, but above all their music stands up. The tipping points which nudged them into making their first album together for 17 years have granted us another classic. Happy ending? Let's hope it's another beginning. RC

The Tipping Point *is on Concord. Tears For Fears discog overleaf.* ➤



The years, the Fears: Smith and Orzabal in 2021

End of the beginning

Tears' previous, "zero trauma" comeback album

It had been a good long while since Orzabal and Smith ended their feud, when in 2004 they made *Everybody Loves A Happy Ending*, their first album together for 15 years. Recorded at regular collaborator Charlton Pettus' studio in California, it's a radiant joy but failed to make the impact the current "comeback" is achieving, only scraping into the Top 50 in the US and UK.

There were several mitigating factors. They'd been signed to Arista by L.A. Reid, but he left the label before its release. Tears For Fears did, too, but an imperfect strategy to link up with different labels in different territories led to it largely flying under the radar. This explains why they're so keen this time to "control the narrative, tell our story". And yet *Everybody…* is a quite brilliant "lost" album, a Marie Celeste of TFF magic.

"It doesn't have the depth of *The Tipping Point,* but yes, it was a good album," reflects Orzabal. "The whole point of making it at the time was that kind of release we felt at getting back together. Certainly, that's present in the title track and Closest Thing To Heaven." "Oh, and Secret World," Smith chips in. "Oh, that was fantastic," Orzabal agrees. "Call Me Mellow was a good light-hearted pop song, too. So, it wasn't appreciated, but that's fine. In the end you make records for your own benefit.

"It came at a strange time – streaming hadn't taken off, so it was still the 'one shot at radio' era, and if that doesn't work, you're dead," he explains. "In fact, we did Call Me Mellow on a couple of very big TV spots in America, then looked at the sales figures the next day… and what had happened was everyone had bought a *Greatest Hits.* We were like, no, hey, we're in a different place now! Also, geographically, *…Happy Ending* stinks of LA. I moved my whole family from England, as the kids were young enough to change school. Suddenly, the sky is blue. Getting up in the morning? Not very difficult. Done the school run? Get on the tennis court. Yoga. Swimming pool. It's just a beautiful lifestyle. Everybody loves a happy ending? It was right there. But here's the thing – it's the album with zero trauma, which is why it doesn't quite reflect us. It didn't connect with any zeitgeist because it only connected with the swimming pool. I've written everywhere from the South of France to Battersea, but ultimately it's got to come from *inside* you."
CR

TEARS FOR FEARS SELECTED UK DISCOGRAPHY compiled by Daryl Easlea

SINGLES

81	Mercury IDEA 1	**Suffer The Children/Wino** (7", p/s, paper labels) **£8**
81	Mercury IDEA 12	**Suffer The Children (Remix)/Suffer The Children (Instrumental)/Wino** (12", p/s, paper labels) **£15**
82	Mercury IDEA 2	**Pale Shelter (You Don't Give Me Love)/The Prisoner** (7", p/s) **£8**
82	Mercury IDEA 2	**Pale Shelter (You Don't Give Me Love) (Extended)/Pale Shelter (You Don't Give Me Love)/The Prisoner** (7", p/s) **£15**
82	Mercury IDEA 3	**Mad World/Ideas As Opiates** (7", p/s, paper labels) **£5**
82	Mercury IDEA 33	**Mad World/Mad World (World Remix)//Suffer The Children/Ideas As Opiates** (2x7", g/f p/s, paper labels) **£25**
82	Mercury IDEA 312	**Mad World/Ideas As Opiates/Saxophones As Opiates** (12", p/s) **£8**
83	Mercury IDEA 4	**Change/The Conflict** (7", p/s, paper labels, withdrawn 'fishnet' sleeve) **£50**
83	Mercury IDEA 4	**Change/The Conflict** (7", p/s, paper labels) **£4**
83	Mercury IDEA P 4	**Change/The Conflict** (7", p/s, paper labels, ltd poster bag) **£20**
83	Mercury IDEA 412	**Change (Extended Version)/Change/The Conflict** (12", p/s, withdrawn 'fishnet' sleeve) **£100**
83	Mercury IDEA 412	**Change (Extended Version)/Change/The Conflict** (12", p/s) **£10**
83	Mercury IDEA W 5	**Pale Shelter/We Are Broken** (7", p/s, paper labels) **£4**
83	Mercury IDEA W 5	**Pale Shelter/We Are Broken** (7", p/s, paper labels, white vinyl) **£10**
83	Mercury IDEA R 5	**Pale Shelter/We Are Broken** (7", p/s, paper labels, red vinyl) **£15**
83	Mercury IDEA G 5	**Pale Shelter/We Are Broken** (7", p/s, paper labels, transparent green vinyl) **£10**
83	Mercury IDEA B 5	**Pale Shelter/We Are Broken** (7", p/s, paper labels, transparent blue vinyl) **£10**
83	Mercury IDEA 512	**Pale Shelter (Extended Version)/Pale Shelter/We Are Broken** (12", p/s, hands or window sleeve) ..... **£10/£10**
83	Mercury IDEA 6	**The Way You Are/The Marauders** (7", p/s, paper labels) **£10**
83	Mercury IDEA S 6	**The Way You Are/The Marauders//Change (Live)/Start Of The Breakdown (Live)** (2x7", p/s, paper labels to first single, silver injection labels to second) ..... **£20/£20**
83	Mercury IDEA 612	**The Way You Are (Extended Version)/The Marauders/Start Of The Breakdown (Live)** (12", p/s) **£8**
84	Mercury IDEA 7	**Mothers Talk/Empire Building** (7", p/s, paper labels) **£4**
84	Mercury IDEA 7	**Mothers Talk/Empire Building** (7", p/s, paper labels, green vinyl, window sticker) **£4**
84	Mercury IDEA 7	**Mothers Talk/Empire Building** (7", picture disc in PVC sleeve, p/s) **£20**
84	Mercury IDEA 712	**Mothers Talk (Extended Version)/Empire Building** (12", p/s) **£8**
84	Mercury IDEAR 712	**Mothers Talk (Beat Of The Drum Mix)/Empire Building** (12", p/s) **£6**
84	Mercury IDEA 8	**Shout/The Big Chair** (7", p/s, paper labels) **£4**
84	Mercury IDEC 8	**Shout/The Big Chair** (7", p/s, paper labels, card envelope sleeve, six cards) **£12**
84	Mercury IDEA 810	**Shout (Full Version)/The Big Chair** (10", p/s) **£8**
84	Mercury IDEA 812	**Shout (Extended Remix Version)/Shout (Remix Version)/The Big Chair** (12", p/s) **£5**
85	Mercury IDEA 9	**Everybody Wants To Rule The World/Pharaohs** (7", p/s, paper labels) **£3**
85	Mercury IDEA 99	**Everybody Wants To Rule The World/Pharaohs//Everybody Wants To Rule The World (Urban Mix)/Roland & Curt Interviewed** (2x7", p/s, g/f, silver injection labels) **£8**
85	Mercury IDEA 910	**Everybody Wants To Rule The World/Pharaohs** (10", p/s) **£5**
85	Mercury IDEA 912	**Everybody Wants To Rule The World (Extended Version)/Everybody Wants To Rule The World (7" Version)/Pharaohs** (12", p/s) **£6**
85	Mercury IDER 912	**Everybody Wants To Rule The World (Urban Mix)/Everybody Wants To Rule The World (Instrumental)** (12", p/s) **£12**
85	Mercury IDEA 10	**Head Over Heels (Remix)/When In Love With A Blind Man** (7", p/s, paper labels) .. **£2**
85	Mercury IDEP 10	**Head Over Heels (Remix)/When In Love With A Blind Man** (7", p/s, silver injection labels, poster bag) **£6**
85	Mercury IDPIC 10	**Head Over Heels (Remix)/When In Love With A Blind Man** (7", shaped picture disc, PVC sleeve, plinth) **£25**
85	Mercury IDEA 1010	**Head Over Heels (Remix)/When In Love With A Blind Man** (10", p/s) **£5**
85	Mercury IDEA 1012	**Broken/Head Over Heels/Broken (Preacher Mix)/ Head Over Heels (Remix)/ When In Love With A Blind Man** (12", p/s) **£4**
85	Mercury IDEA 10	**Head Over Heels (Remix)/When In Love With A Blind Man** (7", p/s, paper labels) .. **£2**
85	Mercury IDEA 10	**Head Over Heels (Remix)/When In Love With A Blind Man** (7", p/s, paper labels) **£2**
85	Mercury IDEA 11	**I Believe (A Soulful Re-Recording)/I Believe/Sea Song** (7", p/s, paper labels) **£2**
85	Mercury IDEA 11	**I Believe (A Soulful Re-Recording)/Sea Song** (7", p/s, gold injection labels – I Believe listed on B-side, but not on single) **£10**
85	Mercury IDEA 1111	**I Believe (A Soulful Re-Recording)/Sea Song//I Believe/Shout (Dub Version)** (2x7", p/s, g/f paper labels on first 7", silver injection on second) **£8**
85	Mercury IDEA 1112	**I Believe (A Soulful Re-Recording)/Shout (Dub Version)/Sea Song/Shout (US Remix)** (12", p/s) **£5**
86	Mercury RACE 1	**Everybody Wants To Run The World/Everybody Wants To Run The World (Running Version)** (7", p/s, paper labels) **£3**
86	Mercury RACE 112	**Everybody Wants To Run The World/Everybody Wants To Run The World (Running Version)** (12", p/s) **£6**
89	Fontana IDEA 12	**Sowing The Seeds Of Love (7" Version)/Tears Roll Down** (7", p/s, black and silver paper labels) **£2**
89	Fontana IDEAG 12	**Sowing The Seeds Of Love (7" Version)/Tears Roll Down** (7", p/s, black and silver paper labels, poster sleeve) **£8**
89	Fontana IDMC 12	**Sowing The Seeds Of Love (7" Version)/Tears Roll Down/ Sowing The Seeds Of Love (7" Version)/Tears Roll Down** (cassette) **£2**
89	Fontana 081 376 2	**Sowing The Seeds Of Love (Full Version)/Tears Roll Down/Shout (US Remix)/ Sowing The Seeds Of Love (Video)** (CDV, p/s) **£10**
89	Fontana IDEAT 12	**Sowing The Seeds Of Love (Full Version)/Tears Roll Down/Shout (US Remix)** (12", p/s) **£4**
89	Fontana IDPT 12	**Sowing The Seeds Of Love (Full Version)/Tears Roll Down/Shout (US Remix)** (12", picture disc, PVC sleeve with insert, numbered, limited-run) **£20**
89	Fontana IDEA 13	**Woman In Chains/Always In The Past** (7", p/s, paper labels) **£2**
89	Fontana IDEAB 13	**Woman In Chains/Always In The Past** (7", p/s, paper labels, four badges) **£12**
89	Fontana IDMC 13	**Woman In Chains/Always In The Past/Woman In Chains/Always In The Past** (cassette, p/s) **£3**
89	Fontana IDCD 13	**Woman In Chains/Always In The Past/My Life In The Suicide Ranks/Woman In Chains (Instrumental)** (CD) **£3**
89	Fontana IDEAT 13	**Woman In Chains/Always In The Past/My Life In The Suicide Ranks/Woman In Chains (Instrumental)** (12", p/s) **£6**
89	Fontana IDPD 13	**Woman In Chains/Always In The Past/My Life In The Suicide Ranks/Woman In Chains (Instrumental)** (12", picture disc, PVC sleeve with insert, numbered, limited-run) **£20**
90	Fontana IDEA 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams** (7", p/s, paper labels) **£3**
90	Fontana IDPOS 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams** (7", p/s, paper labels, poster sleeve) **£4**

90	Fontana IDCAR 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams** (7", embossed card envelope, paper labels, four postcards)	**£5**
90	Fontana IDCDS 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams/Music For Tables/Johnny Panic And The Bible Of Dreams (Instrumental)** (3" CD, snap-pack)	**£8**
90	Fontana IDEAT 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams/Music For Tables** (12", p/s)	**£6**
90	Fontana IDPIC 14	**Advice For The Young At Heart/Johnny Panic And The Bible Of Dreams/Music For Tables** (12", picture disc, PVC sleeve with insert, numbered, limited-run)	**£12**
90	Fontana IDEA 15	**Famous Last Words/Mothers Talk (US Remix)** (7", p/s, paper labels)	**£4**
90	Fontana IDECD 15	**Famous Last Words/Mothers Talk (US Remix)/Listen** (CD, numbered, 5,000-only)	**£8**
90	Fontana IDEAT 15	**Famous Last Words/Mothers Talk (US Remix)/Listen** (12", p/s)	**£10**
90	Fontana IDPIC 15	**Famous Last Words/Mothers Talk (US Remix)/Listen** (12", picture disc, PVC sleeve with insert, numbered, limited-run)	**£12**
92	Fontana IDEA 17	**Laid So Low (Tears Roll Down)/The Body Wah** (7", p/s, paper labels)	**£2**
92	Fontana IDEMC 17	**Laid So Low (Tears Roll Down)/The Body Wah/ Laid So Low (Tears Roll Down)/The Body Wah** (cassette)	**£5**
92	Fontana IDECD 17	**Laid So Low (Tears Roll Down)/The Body Wah/Lord Of Karma** (CD, tri-fold digipak)	**£2**
92	Fontana IDEA 1712	**Laid So Low (Tears Roll Down)/The Body Wah** (12", picture disc, PVC sleeve with insert, numbered, limited-run)	**£10**
92	Fontana IDEA 16	**Woman In Chains/Badman's Song** (7", p/s, paper labels, with Oleta Adams billed as co-artist, reissue)	**£2**
92	Fontana IDMC 16	**Woman In Chains/Badman's Song/Woman In Chains/Badman's Song** (cassette)	**£3**
92	Fontana IDECD 16	**Woman In Chains/Badman's Song/Ghost Papa** (CD)	**£4**
92	Fontana IDEAP 16	**Woman In Chains/Badman's Song/Ghost Papa** (12", picture disc, PVC sleeve with insert, numbered, limited-run)	**£12**
93	Mercury IDEA 18	**Break It Down Again/Bloodletting Go** (7", p/s, paper labels)	**£12**
93	Mercury IDECD 18	**Break It Down Again/Bloodletting Go/Schrodinger's Cat/Break It Down Again (Karaoke Version)** (CD)	**£3**
93	Mercury IDECX 18	**Break It Down Again/Bloodletting Go/Schrodinger's Cat/Break It Down Again (Karaoke Version** (CD, digipak, limited-run)	**£3**
93	Mercury IDEA 19	**Cold/New Star** (7", p/s, silver injection labels)	**£12**
93	Mercury IDECD 19	**Cold/New Star/Déjà-Vu & The Sins Of Science** (CD)	**£5**
95	Epic 662476 4	**Raoul And The Kings Of Spain/Queen Of Compromise** (cassette)	**£10**
95	Epic 662797 5	**Raoul And The Kings Of Spain/Queen Of Compromise/All Of The Angels** (CD)	**£2**
95	Epic 662476 5	**Raoul And The Kings Of Spain/Creep (Live)/The Madness Of Roland** (CD, digipak, limited-run)	**£3**
96	Epic 663418 2	**God's Mistake/Until I Drown/War Of Attrition** (CD, 1 of 2)	**£4**
96	Epic 663117 2	**God's Mistake/Raoul And The Kings Of Spain (Acoustic Version)/Break It Down Again (Acoustic Version)** (CD, two of two)	**£2**
04	Mercury 986 754 1	**Shout (Skylark Remix)/Shout (Fergie's Excentric Double Dub)/Change (Joey Negro Punkddisko Remix)/Change (Joey Negro Acapella)/ Mad World ('Mad Life' – Afterlife Remix)/Shout (Jakatta Thrilled Out Mix)** (2x12")	**£15**
05	Gut CDGUT 66	**Closest Thing To Heaven (UK Radio Edit)/(Brothers In Rhythm Group Therapy Mix)/(Solasso Club Mix)/(Brothers In Rhythm Group Therapy Dub)/(Solasso Dub)** (CD)	**£2**
05	Gut 12 GUT 66	**Closest Thing To Heaven (Brothers In Rhythm Group Therapy Mix)/(Solasso Club Mix)** (12", p/s)	**£5**
05	Gut CDGUT 70	**Everybody Loves A Happy Ending (Steve Fitzmaurice Mix)/ Call Me Mellow (Album)/Call Me Mellow (Tin Tin Out Coney Island Club Mix)** (CD)	**£12**
05	Gut 12 GUT 70	**Everybody Loves A Happy Ending (Tin Tin Out Coney Island Club Mix)/ Everybody Loves A Happy Ending (Steve Fitzmaurice Mix)/Call Me Mellow (MaUVe Club Mix)** (12", p/s)	**£25**
15	Mercury 0600753579046	**Shout (Extended Version)/Everybody Wants To Rule The World (Extended Version)** (12", die-cut black sleeve with designed inner, *RSD*, withdrawn)	**£60**

ALBUMS

83	Mercury MERS 17	**THE HURTING** (LP, printed inner)	**£15**
85	Mercury MERH 58	**SONGS FROM THE BIG CHAIR** (LP, printed inner)	**£15**
89	Fontana 838 730 1	**THE SEEDS OF LOVE** (LP, printed inner)	**£15**
93	Mercury 514875 1	**ELEMENTAL** (LP, printed inner)	**£150**
95	Epic 480982	**RAOUL AND THE KINGS OF SPAIN** (MD)	**£20**
04	Gut GUTCD 37	**EVERYBODY LOVES A HAPPY ENDING** (CD)	**£6**
14	Mercury 4700591	**SONGS FROM THE BIG CHAIR (2014 STEREO MIX)** (LP, Steven Wilson stereo mix, printed inners)	**£80**
21	Mercury 3542695	**LIVE AT MASSEY HALL, TORONTO, CANADA 1985** (2LP, single sleeve, printed inners, *RSD*, 3,500-copy)	**£30**
22	Concord 7241100	**THE TIPPING POINT** (LP, green vinyl, g/f, printed inner)	**£20**

REISSUES

06	Mercury/UMC 9830739	**SONGS FROM THE BIG CHAIR** (2CD, eight-panel fold-out sleeve/booklet)	**£12**
13	Universal/UMC 3743330	**THE HURTING – 30th ANNIVERSARY EDITION** (3CD/DVD box, book, replica programme)	**£70**
14	Mercury/UMC 3794991	**SONGS FROM THE BIG CHAIR – 30th ANNIVERSARY EDITION** (4CD/2DVD box, book, replica programme)	**£70**
16	Mercury/UMC 3794995	**SONGS FROM THE BIG CHAIR** (LP, 180g, orange vinyl, printed inners)	**£18**
20	Mercury/UMC 4770699	**THE SEEDS OF LOVE – SUPER DELUXE EDITION** (4CD/BD box, book, replica programme)	**£40**
21	Mercury/UMC 3559305	**THE HURTING** (LP, 180g, white vinyl, printed inners)	**£15**

COMPILATIONS

92	Fontana 510 939 1	**TEARS ROLL DOWN (GREATEST HITS 82-92)** (LP, printed inner)	**£40**
04	Fontana 060249819124	**TEARS ROLL DOWN (GREATEST HITS 82-92)** (CD/DVD, slipcase)	**£12**
96	Fontana 528 114 2	**SATURNINE MARTIAL & LUNATIC** (CD)	**£8**
01	Mercury 548 515 2	**THE WORKING HOUR (AN INTRODUCTION TO TEARS FOR FEARS)** (CD)	**£5**
17	Virgin EMI V 3197	**RULE THE WORLD** (2LP, g/f)	**£20**

OTHER WORLDWIDE RELEASES

85	Mercury CHAIR DJ 1	**FOUR SONGS FROM THE SECOND ALBUM 'SONGS FROM THE BIG CHAIR'** (12", p/s, promo)	**£25**
85	Vertigo INT 1	**THE INTERVIEW ALBUM** (LP, Canada, promo, insert)	**£80**
89	Fontana 76 897 7 D	**Year Of The Knife (Single Version)/Year Of The Knife (Single Version)** (7", Canada, promo, Polygram bag, dinked middle)	**£100**
92	Fontana PCD 192	**TEARS LAID LOW (A TEARS FOR FEARS ALTER COLLECTION)** (CD, Canada, promo, 200-only)	**£80**
06	XIII BIS 70022640593	**Secret World (Radio Edit)/Secret World(Extended Version)** (CD single, France)	**£15**
06	XIII BIS 70022640621	**SECRET WORLD** (CD/DVD, France)	**£15**
14	Ingrooves TFF 111	**READY BOYS & GIRLS?** (10", p/s, white vinyl, US, *RSD*)	**£18**

PRECIOUS METTLE

Just as the British were invading the US in The Beatles' wake, a bunch of young, female New Yorkers were blazing their own, less heralded but more challenging trail into the male-dominated world of rock'n'roll. **Goldie & The Gingerbreads** would soon take the opposite trip to admiring contemporaries such as The Animals, Kinks and Rolling Stones, and pitch up in the UK, where, for a fleeting moment, they looked like they might make their own, defiantly feminine mark on modern pop. For various reasons, it didn't quite happen, but as their compact body of work is collected on a new compilation, **Richie Unterberger** finds their core members still proud of what they achieved… and wondering what might have been.

"They thought we were a novelty 'til we played"

When The Animals paid their first visit to the US in late 1964, remembers Genya Ravan, they were walking down 45th Street in New York and "hearing a tambourine and a black chick singer. They came in, and not only was I not a black chick singer, there was all girls playing. They couldn't believe it."

As one of the very few all-women rock bands of the mid-60s, Goldie & The Gingerbreads – with "Goldie", aka Ravan, on lead vocals – were soon whisked off to the UK by Animals manager Mike Jeffery. They toured with The Rolling Stones, Kinks, and Yardbirds. They cut sides for Who/Kinks producer Shel Talmy, who in a 1985 interview with this writer hailed Goldie and crew as "the only girl band I've ever heard that I thought really played ballsy music."

Yet despite cracking the UK Top 30 with their first British release in early 1965, they never got the hit they needed to get a grip on the record-buying audience on either side of the Atlantic before splitting a couple of years later. Until now, their slim recorded output has been frustratingly hard to hear in total, though some tracks from their 45s have shown up here and there on numerous compilations. Unless you were fortunate enough to be in the audience when the Stones and other heavyweights were touring in the mid-60s, the sound of Goldie & The Gingerbreads remained more legend than reality for most listeners.

That's changed with the new Ace compilation *Thinking About The Good Times*. The 20-song disc has about a dozen tracks, some rare, issued on several labels from 1964 to 1966, as well as a bunch that didn't find release until many years later and four that make their first appearance. If they never quite gained the acceptance in the marketplace they enjoyed from their peers, we can now hear their gutsy, organ-grounded soul-rock in its totality, even if they feel records never quite captured the storm they whipped up onstage.

"We were always the hot seat before the Stones, before The Kinks," exclaims Ravan. "Any tour we were on, we were in front of that. Do you know why? So that the audience didn't get crazy waiting for the major artist. We were able to hold an audience. And to get an encore before the Stones? Come on. That's unheard of."

Although Goldie & The Gingerbreads might have seemed as exotic to UK audiences as British Invasion groups did when they first landed in the US, the musicians had paid years of hard dues before catching The Animals' attention near Times Square. A Holocaust survivor who'd immigrated to America from Poland at the age of seven, "Goldie" was raised as Genya Zelkowitz in New York. She did what she terms "cheesecake modelling" for future A Boy Named Sue/Sylvia's Mother songwriter Shel Silverstein, "a photographer for *Playboy*. I was very good. I mean, in the early 60s, I was making $100 an hour. I'd take that *now*."

All that glitters (l-r): Carol McDonald, Ginger Bianco, Genya 'Goldie' Ravan, Margo Lewis

As drummer Ginger Bianco marvels, "How did this band get together? Goldie was from Poland, she was like the bad seed, and I was a shy Catholic girl from Long Island." The voluble Ravan has a quick explanation: "Jay & The Americans asked Ginger to join them. Her parents wouldn't let her go on the road, so she ran away, and that's when she ran into me. I said, 'You could run away to my house. We should call our group Goldie And The Gingerbreads.' We came up with the name before we came up with the group."

Getting the group together wasn't so easy, as Ravan hired and fired numerous musicians in her quest for an all-girl band that looked and sounded right. "Everybody has to look like a fucking woman in this band, please," is her typically salty recollection. "You can be as gay as you want. But when you walk across a room, I want you to attract everybody in that room. And if you're gonna walk like a freakin' truck driver, that's just not gonna happen. I had them wear gold lamé and all kinds of outfits. England loved that.

"Every town we went into, we tried to check," she says, but "there were no chick players we could have. Because all the chicks in the early 60s, their parents would put them in piano, cello, or violin. Nobody went out and bought their little girl a lovely drum set. It just didn't happen that way."

As for those who didn't make the grade, "There was this one chick that brought her mother to every gig, and she was good. But her mother thought she was a star, and she thought she was a star 'cos her mother brought her up that way. A rock'n'roller does not bring her mother to a gig! So, this whole thing had to change." A bassist was axed when she got pregnant, and as Genya admits, "That's the group where I got used to firing. It was horrendous, the chicks I went through. I was very good by the time I got Ten Wheel Drive [her post-Gingerbreads jazzy rock outfit] to fire horn sections. Every time the boys wanted to get rid of everybody, they said, 'Genya, can you do this.' I said, 'Yeah!'" she cackles. "No problem. I'm the bitch."

She found what she wanted with organist Margo Lewis, whose punchy Hammond B3 organ distinguished the Gingerbreads not only from the sparse all-women competition, but also from most rock bands of the time. "Margo played the bass with her foot pedals," Ravan explains. "We didn't need the bass player then." But once they got guitarist Carol MacDonald, "We rocked it as a quartet. That was the missing piece. We made good money in air force bases and all the clubs we worked *because* we were chicks. They thought we were a novelty until we started to play, and they'd go, 'Holy shit.'"

Bianco agrees: "When we went to a club and played, everybody came in to goof. It was billed as a novelty act. But when people used to come in and hear us play, they got over it so fast." And though their repertoire was devoted to R&B-oriented covers, their stamp could make audiences forget their origins: "When we'd play The Ronettes, people used to think Be My Baby was our song."

After putting out a single on the small Spokane label in 1964, Goldie's group was building a buzz from heavyweights like Ahmet Ertegun, who was interested in recording them for his Atlantic label, and Keith Richards, who told Animals keyboardist Alan Price about the Gingerbreads after seeing them at a New York party. Some of their material would come out on Atlantic in their home country, Ravan confirming that "we went to the UK to make it in the US, believe it or not. And it backfired, totally".

Mike Jeffery (later to manage, at first with Animals bassist Chas Chandler, Jimi Hendrix) arranged their passage to the UK in late 1964, though not without complications. "Dragging that Hammond along to Europe was a big thing," remembers Bianco. "But it was worth every bit, having that thing. It's the most amazing instrument." It wasn't easy to haul into England, and not just because of its weight, as "we couldn't even get off the boat, our working papers weren't in order."

Soon enough, however, Goldie and gang were recording their debut British single for Decca with help from The Animals, with Alan Price getting production credit. Although the bouncy, innocuous Can't You Hear My Heartbeat would be their only chart entry, peaking at No 25, both Genya and Ginger have lukewarm views of its merits, as well as some bitterness over losing out on a hit with the song in the US.

"The song that's gonna be a hit is gonna represent what you should be," feels Ravan. "Can't You Hear My Heartbeat is so fucking white. It's so not us. But we did it because we wanted a hit." As for repeating that feat or perhaps charting yet higher in the US, those hopes were dashed when Herman's Hermits took it to No 2 there, at a time when the American market could support numerous British Invasion singles that were never released on 45 in the UK.

"Ahmet Ertegun thought that was gonna be our big break in America," says Bianco, who speculates the Gingerbreads might have been caught between two of the leading powers in the young British rock business: "Jeffery and Mickie Most [who'd produced The Animals' first big hits], I guess, were having a fallout. Mike said he was gonna give that to us. Then Mickie said, 'No, I already gave it to Herman.'"

What vexes Genya and Ginger most is that at the same time Can't You Hear My Heartbeat was flopping in their native land, they were burning it up onstage with the most raucous British rock groups. "Ian McLagan used to sneak in through the window just to hear us," wonders Ravan. "He just, like, couldn't believe Margo. And then drummers couldn't believe Ginger." Margo's Hammond also graces one of The Pretty Things' finest mid-60s singles, Midnight To Six Man.

They also got some help from a famous friend when the Hammond gave out, as Bianco tells it, since "we had to use that regulator because of the [difference in UK/European] volts and all that. It was

Here come the girls (clockwise from top left): with Mick Jagger on tour with the Stones in 1965; Carol McDonald with Bill Wyman; Ravan at home circa 1964

constantly breaking down. One day Bill Wyman had to play bass behind the curtain for us." Goldie's group could help their new British buddies out, too, Ravan revealing, "I turned Jeff Beck onto Buddy Guy when I toured with The Yardbirds. I used to take my record player with me. I gave him [Guy's] record, First Time I Met The Blues."

Getting the right material for their own records, however, was daunting. As the new compilation illustrates, they tried, if not quite

"I hate the ones where I sound like a chipmunk"

everything, enough different approaches to mean their eclecticism might have made it hard to settle on a distinctive recorded sound. There was catchy, girl-group-styled pop on Sailor Boy, co-written by Gerry Goffin (though with Russ Titelman rather than his usual partner, Carole King). That's Why I Love You, a rather lush ballad, recalled some of Phil Spector's productions for The Ronettes. The flip of Can't You Hear My Heartbeat, with fishbowl backing vocals a la The Flamingos' I Only Have Eyes for You backing Ravan's anguished lead, covered the B-side of Mary Wells' recent smash My Guy.

"Half the stuff I loved were B-sides," says Genya, though another of her favourite flips, Ruby & The Romantics' Moonlight And Music, wasn't cut in the studio. The chirpier tunes she recorded with The Gingerbreads weren't her favourites: "I just hate the ones where I sound like a chipmunk in heat, with that high-end voice. But I think you can see the soul in it."

Their tense take on What Kind Of Man Are You, originally written and sung by Ray Charles, was closer to her heart: "Ray Charles was my god. I'd listen to him before I'd go onstage." Margo's swirling, swelling Hammond, perhaps under-utilised on some of their singles, came to the fore on their dramatic, soulful arrangement of the traditional This Sporting Life, which had been a minor US chart entry for Ian Whitcomb in early 1965.

Unfortunately, that wasn't issued at the time. Nor was Lewis' swinging instrumental Margo's Groove or her more stately instro 85 Westbourne Terrace (titled after their London address), the best showcases for her virtuosity on the organ. She duets with top British keyboard session man Nicky Hopkins on another instrumental, The Skip, that did make it onto a B-side. "At that time The Rascals were happening, too, and it's the same thing," is how Ravan sees Lewis. "The organ, Felix," referring to the Hammond Rascal Felix Cavaliere played.

By no coincidence, all the songs in the above paragraph were produced by Shel Talmy. "I love Shel," Genya gushes. "To me, he was the rock'n'roll producer. Because he

knew when to interject. He didn't have an ego problem. He didn't try to write songs for us. He's worked with groups that were self-contained, and knew they had a lot to offer. And he sat back and let us offer, instead of shoving his material down our throats."

For example, "I wanted to do Look For Me Baby [a track on the second LP by fellow Talmy clients The Kinks]; the Davies brothers played it for me," she says, although the Gingerbreads' cover wouldn't find release for half a century.

"I don't know why we didn't put a song like that out," laments Bianco. "Because that's so catchy, we might have gotten a hit."

Surprisingly, they turned down the chance to cover material by a yet bigger star. According to Ravan, Mick Jagger "was handing me some songs, but I wasn't thrilled with them. I don't remember which songs they were. They didn't sound like us and didn't sound like something we should do."

Some songs that *did* sound like them, or at least were a significant part of their repertoire, never got laid down in the studio. These include items such as bluesy jazz singer King Pleasure's Red Top and Moody Mood For Love. "We were doing some incredible music, because I was fortunate enough to have Margo, who could play jazz," Ravan explains. "She was inspired directly by Jimmy Smith. I was also listening to King Pleasure before I even knew I could sing." As soul music took a greater hold on the British scene, the Gingerbreads did Knock on Wood, Hold On I'm Coming – "all the boys' stuff."

But they were barely writing any of their own material, though Ravan's moody, waltzing I See You've Come Again – another Talmy production making its debut on the new anthology – showed promise. She would write more songs, as would Carol MacDonald, whose more standard R&B-rock workout Please, Please made it onto a couple of singles in different versions. But they wouldn't be writing for Goldie & The Gingerbreads, who broke up in early 1967 after some personnel shuffles, splits, and shifts back and forth between the US and UK. A final single from April 1967 credited to the group isn't on the new collection as, according to compiler Alec Palao's liner notes, it's essentially a Ravan solo disc.

"We were on a salary of $100 a week," she explains. Jeffery also "paid our rent, and for two years that's what we made. And we got tired of that. It caused dissension, because all of a sudden, everybody was making money except us. I needed to grow musically, and stop getting ripped off by every Tom, Dick & Harry."

Adds Ginger, if they'd "stuck it out in England a little longer, maybe we would have said, 'No, we're not gonna play these songs,' and maybe turn the music around a little bit." But "I think Goldie was tired of it by then, and we weren't getting along."

Could the band have sustained a longer career had they been matched not just with more hitbound material, but more *original* material? "I was just getting into my writing at that time, and didn't have enough confidence in my writing yet," replies Ravan. "I wanted to get over the hurdle first; I wanted to get a hit

Strong suits (clockwise from top right): Goldie & The Gingerbreads in 1964; sharing bills with The Kinks and the Stones; name in lights in Vegas, early 60s; Ravan's 1978 solo LP

record. Then I believe we would have become great writers. It's just, enough was enough."

Ravan went on to record several albums, and write some material, as lead singer with Ten Wheel Drive in the late 60s and early 70s. She also became one of the few women rock producers of the era, most famously for The Dead Boys' 1977 punk debut *Young Loud And Snotty*, applying some lessons she'd learned a decade later. Goldie & The Gingerbreads "were stronger live, and nobody captured that," she notes. "It's the way I kind of capture all of my rock'n'roll artists that I produce. I capture *them*, not me. You have to lay your style on me and let me do what I can do to make it real.

"When I took in The Dead Boys, they *needed* production," she laughs. "I was on both sides of the glass, so I was probably the best producer they could have had. I was very simpatico to anybody that I would produce because I was there. I used to say, I was more seduced than produced. I never really got a record that I wanted until [her 1978 album] *Urban Desire*, and I produced myself."

Bianco and the late MacDonald made a few albums in the mid-70s as part of the all-women band Isis, writing much of the material and exploring funkier and jazzier directions than they had in the previous decade. "That was a rebel band, telling about how we really feel, kind of a cryptic, crazy band," she says. "It was a phenomenal band. We did in America what Goldie & The Gingerbreads did in Europe."

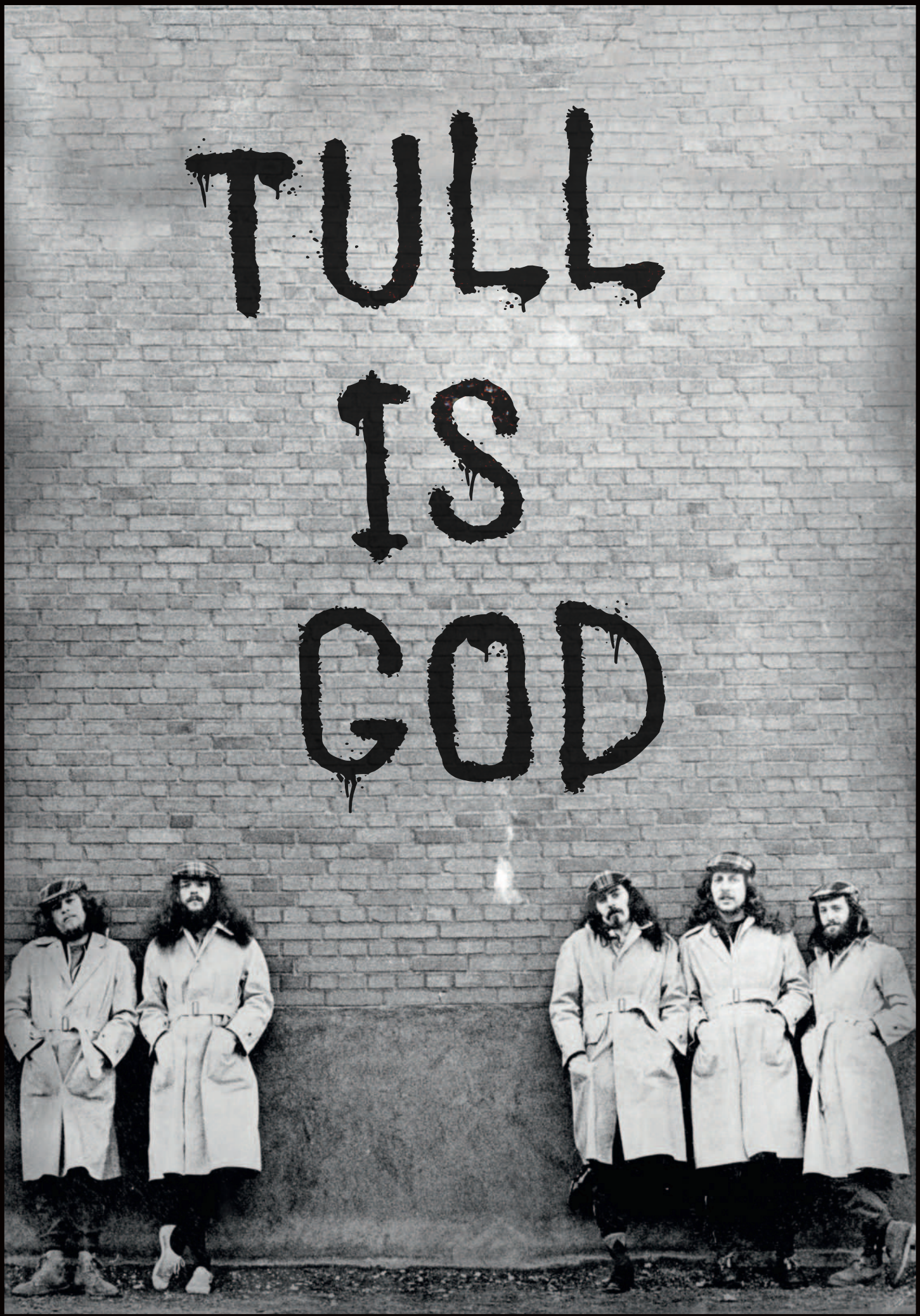
Ravan's now working on a script for a play based on her memoir *Lollipop Lounge*, which "involves quite a lot of Goldie & The Gingerbreads". As a work-in-progress musical titled *Rock'N'Roll Refugee*, it had a brief off-Broadway run a few years ago, getting praised by *The New York Times*' Laura Collins-Hughes as "an invigorating coming-of-age bio-musical". But Ravan insists the piece is "only partway to its destination. I'm eager to see where it arrives."

While they've been down different paths since, both Genya and Ginger are happy to see the group's work finally getting the packaging it deserves. "We did incredible things, and it's time that someone heard 'em," says Bianco, who still regrets the band didn't make a bigger impact. "Why didn't it happen for us? I just die inside. But you wouldn't change it. Or you would do it again in a heartbeat." RC

Goldie & The Gingerbreads'* Thinking About The Good Times – Complete Recordings 1964-1966 *is on Ace.

GOLDIE & THE GINGERBREADS SELECT DISCOGRAPHY

65	Decca F 12070	**Can't You Hear My Heartbeat/Little Boy**	**£15**
65	Decca F 12126	**That's Why I Love You/The Skip**	**£15**
65	Decca F 12199	**Sailor Boy/Please Please**	**£15**
66	Immediate IM 026	**Goin' Back/Headlines** (Goldie solo)	**£30**
66	Fontana TF 693	**I Do/Think About The Good Times** (Goldie solo)	**£25**
69	Decca F 12931	**Can't You Hear My Heartbeat/That's Why I Love You**	**£5**


TULL
IS
GOD

The writing was on the wall: folk-proggers **Jethro Tull** always inspired quasi-religious devotion. Certainly, the statistics defy belief. They've been going for 55 years, and sold an estimated 60 million albums worldwide, with 11 gold and five platinum albums among them. They also unveiled their 22nd LP just as 2022 dawned. Not that charismatic quote machine **Ian Anderson** (right) trusts anything so wafty as numerology. But he has agnostically revisited some of the biblical imagery that characterised some of the band's best-known 70s work on the excellent new album *The Zealot Gene*. Ahead of a comprehensive 4-page **Who's-Who** of every Tull musician (p90) and a hefty 3-page **discography** (p94), Anderson vents to **Sid Smith** about everything from the nature of faith to the appeal of demos and collectables. Oh, and, while he might be as forgiving as Our Lord, don't expect him to be exchanging greetings cards with Van Morrison or Jacob Rees-Mogg anytime soon…

When Ian Anderson speaks to *RC* from his home in North Wiltshire, it's bright and early on a crisp November 2021 morning. Having just had his breakfast – two poached eggs freshly laid by his hens, since you ask – he is ready to chat.

"*Record Collector*, eh? I have no idea who's popular these days. I've heard of, er, what's he called?" He calls out to his wife for clarification. "Yes, that's right, Ed Sheeran. I've heard of him but not actually heard any of his music. I'm not much of a music listener. So, I suppose *Record Collector* is the antithesis of my life. I don't collect records and, importantly, I don't listen to the buggers," he chuckles mischievously.

He might not listen to much in the way of music these days, but since 1968 he has produced plenty of it. The latest, *The Zealot Gene*, released in 2022, also happens to be Jethro Tull's 22nd album. While the symmetry of this might be pleasing it is entirely accidental, a result of Covid restrictions interrupting the album's recording sessions and the global delays with vinyl.

Nevertheless, it's the first Tull album to feature all original material since 1999's *J-Tull Dot Com*. *The Zealot Gene*'s arrival is good news for Tull fans. In truth, they've been rather spoiled in recent years what with the carefully curated and acclaimed 40th-anniversary reissue series, a brace of Ian Anderson solo releases, and the appearance of the band's official biography, 2019's *The Ballad Of Jethro Tull*. Last year also marked the publication of Ian Anderson's collected lyrics, *Silent Singing*, a lavishly presented large-format book published by Rocket 88. Gathering together the words of over 400 songs jotted down these last 53 years, complete with Anderson's context-setting notes and the occasionally waspish commentary, it is by any definition of the term, a weighty tome. If it has the look and feel of a life's work, that's because it is. All things considered, Ian Anderson can be forgiven for not listening to a lot of music because he's clearly been far too busy making it. And lots of it, at that.

While some tours and albums have gone out under the Ian Anderson banner and others as Jethro Tull, there was no doubt in Anderson's mind about the location of *The Zealot Gene*'s musical home. "I knew that when I started writing the music and the mood behind it that it was going to be a Jethro Tull album. Having been with the same guys in the band for, at that point, 10 years or so, I thought rather than it be a solo album where they would be just featured musicians, that it would be nice to make it a 'rock' album with the guys that I performed with. Of course, many of them – most of them, arguably – were billed as Jethro Tull concerts so it just seemed appropriate," he says, referring to David Goodier (bass), John O'Hara (keyboards), Scott Hammond (drums), departing guitarist Florian Opahle and his replacement, Joe Parrish-James.

Anderson isn't someone who sits around waiting for the muse to descend. A great believer in the sweaty side of the 'perspiration versus inspiration' argument, the desk diary in his office will tell him exactly when to begin work on a new album, when it needs to be recorded and mixed, and when it needs to go to the pressing plant. There's no endless pondering on the respective merits of this drum sound or that level of reverb. He's a driven individual who likes to work quickly and has been for most of Jethro Tull's long history. *The Zealot Gene* was no different.

"We like to bring it onto the level of performance in the studio, playing in real time together in the studio," he explains. "It's rather like a live performance in the way that it comes about. For most of the time that's the way Jethro Tull has worked. There have been occasions when we did pursue the alternatives, where all of it is done in bits and stitched together with zillions of overdubs and whatever. But these days it tends to be rather like it was in the first 10 years: we get the stuff together, learn to play it in rehearsal, go into the studio and play live together. For technical reasons you usually end up having to do the final vocals or flute/acoustic instruments separately because otherwise they become tainted with the leak of sound from other instruments. But the essence of the music is played live as it would be on the stage."

The Zealot Gene sounds quintessentially Tull, a fluid mix of nimble riffing that moves with ease between rock and folk, swift gear shifts of time and timbre, and, of course, the darting cascades of quicksilver flute embellishing between the lines as they go. Above all, its melodies have both substance and a sense of momentum, arguably the key ingredients of any successful Jethro Tull album. It's more than good enough to stand shoulder-to-shoulder with the classic albums from the 70s for which the band still remain best-known. Just as Anderson's 2014 solo album, the criminally underrated *Homo Erraticus*, brimmed with an ambitious reach, there's a similar flexing of musical and conceptual muscle here. Listening through the record, there's a sense of embarking on a journey with a particularly erudite tour guide who goes beyond the usual tourist-trap commentary to offer a richer, nuanced insight into what going on around us. Now aged 74, Anderson's vocals may not have the biting range of his younger self, but

instead carry his thoughtful and insightful words with a conversational air and a surprising degree of intimacy. It's not unlike having someone taking you into their confidence.

Anderson has never been overly interested in traditional songwriting tropes or what he describes as "human relationship songs". "That's what everybody else writes about incessantly," he says with some ire. "On and on and on it goes, heart-on-the-sleeve songs about how people feel or their emotional reaction. I'm more of an observational guy who writes about 'stuff'." In the case of *The Zealot Gene*, that 'stuff' happens to include topics as diverse as the insidious nature of avarice, political extremism, pissed-up partying on the street, the death of empathy, betrayal, and the ramifications of the atomic bomb to name but a few.

> "On and on it goes, heart-on-the-sleeve songs... I'm more of an observational guy who writes about 'stuff'"

The evolution of the songs on *The Zealot Gene* has been underpinned by Anderson's fascination with certain biblical stories and their relevance and applicability to life in the 21st Century. Each title comes annotated with the number of a specific verse in the holy text that prompted his thoughts. "As with all songs, you can see them in a broader context," he muses. "When I'm writing lyrics, I might start off with a certain reference point, but I like the idea that they have their counterparts in the present day. Sometimes you can be dealing lyrically with subject material that seems to be set in recent times while still alluding back to things of biblical origin."

With many an hour spent delving deep into the bible through specialist scholastic websites and in-depth conversations, the stories and messages within the scripture exercise a considerable fascination for him. "Among the many unsolvable mysteries of life are the biblical tales," he says. "We'll never know to what extent they're true or total fiction based on some fact but hugely distorted over the years. It doesn't lessen the impact of what that has been to millions and millions of people over 2,000 years. As I said in the album notes, you've got to treat it with a degree of caution. If you tweak the tail, it's likely to bite you. It will be interesting to me to see how it will be grasped by a few people who will take the trouble to listen to the record. Will they condemn it as some attack on religion or Christianity or generally the belief in a deity? It wouldn't necessarily be those of Christian or even Jewish faith who might get upset about it. But I think most of them, frankly, are just not going to bother. They won't even hear it. It just won't impact on them at all," he says emphatically.

This isn't the first time that Anderson and religion have locked horns. *Aqualung* (1971) famously caused some ripples with a suite of songs that took aim at the hypocrisy and double standards of organised religion. Recorded at Island Studios, ironically a converted church, Anderson has always rejected the idea that *Aqualung* was a concept album. Yet certain elements within the packaging – specifically the profane revelry and ransacking of a church depicted on the inner gatefold painting and use of Gothic typography – deepened the impression of the social documentary tracks such as the title song, Cross-Eyed Mary, Up To Me and Locomotive Breath, etc, and My God, Hymn 43 and Wind Up,

Cross-eyed ne'er-do-wells – the 1971 Tull line-up that made *Aqualung* (l-r): Clive Bunker, Martin Barre, Jeffrey Hammond-Hammond, Ian Anderson and John Evan. They were in London waiting to be presented with a gold disc for sales of their previous album, 1970's *Benefit*

The road to Tull (from opposite): the first band promo picture, 1968, complete with deliberate inclusion of a real road-digger (l-r) Mick Abrahams, Ian Anderson, Clive Bunker, Glenn Cornick; Anderson in full flight onstage in 1969; a record company publicity shot of the frontman, circa *Stand Up*, 1969

as somehow belonging together. "Relatively few people got their knickers in a twist when *Aqualung* came out," he says with an air of bemusement. "We were told it was being burned in some of the 'Bible Belt' states of the US and there were furious reactions to it. But I think John Lennon had a much harder time when he said The Beatles were more popular than Jesus Christ. That's kind of a misreading of something, and I've experienced that, but luckily it was at a time when there were fewer handguns on the streets than there are now."

There are other subtle connections to *Aqualung*. The stately march of Mine Is The Mountain from the new album is, he says, a kind of companion piece to My God. Amid John O'Hara's contemplative piano, itself bearing a trace element of John Evan's pensive introduction to Locomotive Breath, Anderson's deep tones give voice to a moody Old Testament God who can barely hide his irritation when he tells the faithful: "So think of me fondly in spite of the raging, the ranting, the raving, the threatening tone / For I am the father, the power, and the glory and now, for God's sake, kindly leave me alone."

Although he grew up feeling a substantial amount of disdain toward religion, it has influenced his thinking. "I began to say, well, there's got to be some positive stuff in the bible, and throughout my life, I've continued to find the more positive stuff. However, it doesn't make me Christian. I couldn't be a practising Christian because to be a Christian implies faith and faith is something I'm not

'We have a mutual respect'

John O'Hara on Ian Anderson and Tull

Keyboard player John O'Hara has been a member of Ian Anderson's band and Jethro Tull since 2003.

"It's interesting that the subject matter of *The Zealot Gene* looks at stories from the Bible," he says. "A few years ago, I had a commission to write for the Gloucester Cathedral choirs. Ian knew nothing about this. I composed a piece called The Gloucester Magnificat – The Magnificat is a poem sung by Mary in the Gospel according to Luke. We recorded it for CD, and I sent a copy to Ian which he posted up a link to on the 'Ian Anderson recommends' part of the Tull website.

"One day we were sitting in the van, chatting about how I came to enjoy reading the Gospel according to Luke, much like you might read a thriller. Then Ian starts telling me about the stories he was exploring which ended up being *The Zealot Gene*. It's funny that we were both working on religious themes at the same time.

"There have been several keyboard players in the group's history, and each has brought a piece of themselves to the band. On *The Zealot Gene*, I play piano and Hammond organ, which seems crucial to Tull's sound – and, of course, some synthesiser. We have a mutual respect. Ian might strum a guitar and then say to me, 'What would you play here?' He doesn't write keyboard parts, he writes the chords for his guitar and the vocal and flute lines. There's a tremendous amount of freedom to be able to express who I am as a player.

"He doesn't read manuscript music so when he passes on information by email, for example, it might be a lyric sheet annotated with the letters of the chords that he's imagining when he strums his guitar. Of course, when you then get behind a piano, your hands fall into different positions onto different notes, so that fills out or adds to the guitar chord that Ian may have been suggesting.

"Ian works very much in a modal form, which is the main scalic structure for a lot of the folk songs of the British Isles. That has become the signature sound of a lot of Ian's writing. That's why an instrument like the accordion fits well into it.

"For *The Zealot Gene*," concludes O'Hara, whose personal Tull highlight was working on 2012's *Thick As A Brick 2* (*inset above*), "we were unable to finish the album in the studio together because of lockdown restrictions. He'd sent me a recording of him singing and playing his guitar. I created some counter-melodies on accordion to go between the vocals which I completed and then sent off. A couple of hours later I got an email from him saying, 'Job done. Thanks very much.' When you get a brief email like that you know you must have done alright!"

possessed with. Conviction in faith, in turn, implies certainty, and I don't have certainty. I believe in possibilities and even probabilities, but not in certainty. To have a belief in any given religion is something I'm not equipped to have. Elements of doubt, the analysis of possibilities and probabilities… these are much more important; to keep an open mind, continue to read, learn, talk to people.

"I don't think we have an obligation to jump to one side of the fence or the other before we die," he furthers. "Many people do out of fear of the unknown, but so far, I'm perfectly happy sitting on the fence." He laughs: "Sitting on the fence is a great place to be. It's normally seen as being indecisive, wet and wimpish, but being a professional fence-sitter means you've got a great view of either side."

Aside from those who are already heavily invested in their faith, most people don't like being preached to by rock stars issuing sermons from their ivory tower of privilege, country pile, or concert stage as born-again Christian Bob Dylan was prone to do in the 80s, threatening hellfire and damnation on those listeners who weren't inclined to sign up for his form of salvation. Anderson is profoundly uncomfortable at the notion that people might think, having released a new album that takes the Bible as its initial source material, that he's fired up by missionary zeal and engaged in some evangelical crusade. That's very definitely *not* what *The Zealot Gene* is about, he insists. "I try not to preach, but instead try to put forward ideas that will give people the basis for looking into something and deciding for themselves which way they want to jump. All you can ever do is give people a little ammunition to play with and if they decide to fire the gun, that's up to them." He might, he says with feeling, be provocative, trying to elicit a reaction, but "it's not my job to tell people what that reaction should be. In songs where I might be talking about social issues or population growth or ecology, or the environment or religion – and I've been writing songs on those topics since the early 70s – I don't think you'll find in my lyrics that I'm preaching to people."

When the message of the campaign becomes divisive it becomes counter-productive, he argues. The tactics of climate change activists, Extinction

Nowt so queer as folk-rock – a promo shot of Tull for 1976's *Too Old To Rock'N'Roll: Too Young To Die!* album; (l-r) Martin Barre, John Glascock, Ian Anderson, John Evan, Barrie Barlow

Tull rock out on a London Weekend Television special to promote *Too Old To Rock'n'Roll: Too Young To Die!* in 1976 (l-r): John Glascock, Ian Anderson, Barrie Barlow, Martin Barre, John Evan

Rustic never sleeps – the *Songs From The Wood* line-up, 1977: Martin Barre, David Palmer, John Evan, Ian Anderson, John Glascock, Barrie Barlow

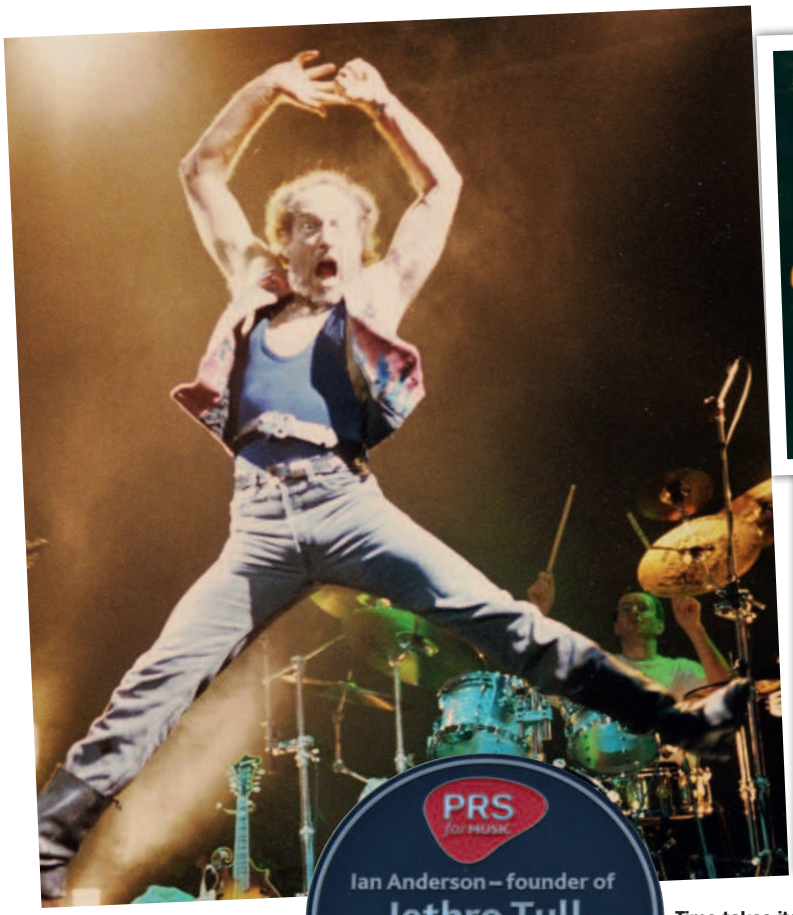
Rebellion, don't win converts to the cause by blocking roads, he contends. "The argument that you've got to be aggressive, to do these things to get people's attention, is naive and simplistic. It turns off more people than it turns on. I wrote Skating Away On The Thin Ice Of A New Day in 1973, on the *War Child* album, about climate change, albeit via a new ice age. But it has about it a feeling of optimism. I've written songs about environmental change. But I prefer to create a vision of something that gives people the basis of some proactive thoughts and might enable a decision-making process on their part rather than tell them what to do."

And so back to matters musical. The deluxe version of *The Zealot Gene* comes with extra tracks featuring demo material. This is the equivalent of a painter displaying the preparatory sketches alongside the finished painting in the gallery. Anderson admits to having some doubts about such inclusions. "I can sum it up in seven words: 'it was a dumb thing to do.' I was really in two minds: is this a good idea? Or should we just keep this plus a lot of the explanatory stuff to ourselves? Perhaps it's better that we just let people work it out for themselves, figure it out or imagine it rather than giving them too much. However, I know that there are those besotted fans who just like the detail, the outtakes, the demos, the rehearsals, and all that sort of stuff."

Such demos, while bare, mark the humble beginnings of the song, the first step of a journey leading to an idea being fully fleshed out. "I suppose you always feel under pressure to give people more, rather than less," he says. "Not for most people but for a few people, there might be some level of interest in seeing a particular song naked in all its lack of glory, the equivalent of singing in the shower." The appearance of demo material on a new album does perhaps feel counter-intuitive and possibly accounts for Anderson's slight awkwardness about his decision to pull back the curtain and show the inner workings of the creative process, especially when the dust of history has barely settled upon *The Zealot Gene*.

> "For a few people, there might be interest in seeing a particular song naked, the equivalent of singing in the shower"

The business of alternative tracks, outtakes, different mixes, previously unreleased tracks, and other collected obscurities has more usually been the domain of archive sets. One way or another, Anderson has been at the old archive game for quite a while. The 1972 compilation *Living In The Past* was the first effort to take a degree of control of the band's historical narrative. A weighty and opulently upholstered double LP, it came at a point when Tull-mania was approaching boiling point as their gruelling schedule of non-stop touring was packing out the halls and theatres on both sides of the Atlantic. A masterly summation of their career up to that point that included a clutch of non-album treasures alongside a reasonable "best of" selection from their first four albums, and a great entry point for those wanting to know what all the fuss was about, it went Gold with almost indecent haste. Though special archive sets appeared marking both the 20th and 25th anniversaries of the band, it's the run of Special Collectors' Editions of Tull's output, which began in 2011 with a 40th Anniversary version of *Aqualung*, that has grown into a masterclass in how to present a band's history. They have made a point of deepening and enhancing the audience's relationship with the music, which for some fans will has lasted for more than 50 years. Housed in a sturdy hardback book-style format, containing multiple discs including Steven Wilson's new stereo and surround-sound mixes, numerous audio extras, and copious liner notes, they remain a benchmark to which reissues by other



Time takes its Tull (this page, clockwise from left): Anderson in Northampton, 1992; Cornick, Anderson, Bunker and Abrahams reunite for three songs for the 2002 *Living With The Past* DVD; Anderson and Barre in Barcelona, 2000; (inset) plaque at the Holy Family Church Hall, Blackpool. Right-hand page: Tull in 2021 (l-r) Scott Hammond, David Goodier, Anderson, John O'Hara, Florian Opahle (standing in for Joe Parrish-James)

bands of a similar vintage and standing are compared. Far removed from the cynical cash-grab that is often a feature of the music industry's reissue landscape, these sets ooze quality and more than a little love.

The most recent edition in the series is *Benefit*, the band's third album. Released in 1970, between *Stand Up* and *Aqualung*, there's a sense that it's been overlooked over the years. Though it sold incredibly well at the time, going Gold and storming up the album charts in six countries, Anderson himself admits to a degree of ambivalence toward the record. "I think [guitarist] Martin Barre and I both share the same view that it was an album made not under duress, but under a bit of a heavy workload, because we had just started playing in the US. We were getting to being beyond being the opening act and headlining theatre tours or whatever."

The album was part of a kaleidoscopic period when Tull were really taking off Stateside, spending several months away from home and being exposed to both the good and bad side of the country, "sexually, politically, economically – everything. It was a bit overwhelming," Anderson says. "It had songs on it that I think perhaps were more successful in the US than they were anywhere else, because that was the time when Jethro Tull were becoming more and more successful; songs like Teacher and To Cry You A Song and a few other things that were part of a big radio play for us. That's why I associate the album more with the US, partly because I wrote much of the material while I was on tour there, but also because it had monopolised much of our year in 1969 and I felt a bit overwhelmed by the experience. Martin made the mistake of giving me an unwanted Les Paul SG, which was never in tune [laughs] and so we did quite a few tracks where we were playing guitar together, you know, having worked out different parts for electric guitar. So, it's a bit light on flute compared to a lot of other albums, but I would put it at the low end of the best half of the repertoire. It has quite a few rather dark subjects. It's a dark album."

> "Some of his [Van Morrison's] behaviour has made me think of him as a really quite despicable person"

Inevitably, the conversation turns to the impact that Covid had and continues to have upon bands and musicians. With the album recording interrupted by the first lockdown in 2020, he wasted no time in undertaking scrupulous research on how best to make his place of work, that is the concert stage, safe for musicians and audiences alike. "During the pandemic years, two of them so far, I've been trying

to learn as much as I can about how to make it work for me as a musician or indeed other musicians. And then, of course, how does that work for the audiences coming to a concert? The protocols of doing shows as safely as you can are something that I started work on back in April 2020. At the time of writing, Tull's cautious return to live work in Germany and Hungary had gone well but he sees no quick return to "normality".

As someone who is by his own description both elderly and with a vulnerable health condition, Anderson continues to take the matter of preventing the spread of the virus very seriously indeed. He admits he was dismayed and annoyed by the anti-lockdown stance of his old friend, Van Morrison, who released a number of songs in 2020 suggesting that vaccination and lockdown plans to limit the spread of the virus were part of a covert plan by the Government to "enslave" and take away freedom. Anderson has nothing but contempt for this view.

"I'm afraid some of his behaviour has made me think of him as a really quite despicable person," he says. "I don't want to think of Van Morrison that way, but, you know, when you're disappointed in someone's irresponsible behaviour and frankly naive and almost infantile proclamations to the world at large, should they be listening, then that makes me feel quite justified in disliking the man as much as I do now."

The Rt Hon Jacob Rees-Mogg MP, Minister For Brexit Opportunities & Government Efficiency, is another person of his acquaintance and a different kind of zealot whose actions have disappointed him. "I fed and watered that bugger, and I find him now one of the most despicable men on Planet Earth," he declares. "I deeply regret having had him in my house.

"Having said that," he adds, aware of his own penchant for provocation and outrage, "there are probably lots and lots of people who feel the same about me. That's just the reality. You stick around long enough, you'll find pretty sharp divisions between those who quite like you and those who really absolutely hate you. I think all you can really hope for is that the vast majority are somewhere in between those extremes, and they say, 'Yeah, he was alright, not my cup of tea, but, you know, he seemed OK.' That's the approval I would look for." RC

The Zealot Gene ***is on Inside Out Music. Who's-Who overleaf.*** ➤

'He trusts me'

Jakko Jakszyk on making *The Zealot Gene* 5.1-derful

In addition to being a member of King Crimson alongside Robert Fripp, Jakko Jakszyk has also built a reputation for his surround-sound remix work on classic albums by King Crimson, The Moody Blues, ELP and indeed Ian Anderson's Homo Erraticus *and live Jethro Tull. He outlines his approach to mixing* The Zealot Gene *into 5.1.*

"On *The Zealot Gene*, there's lots of acoustic stuff – I wanted it to sound as natural as possible. I try and keep the EQ to a minimum and make it reflect what it sounded like originally as it was being recorded.

"Ian did the stereo mix for *The Zealot Gene* but gave me the task of remixing it for 5.1. Ian doesn't have any surround-sound equipment at his home, but he trusts me with his music because of my previous work with him. He listened to the 5.1 mixes of *Homo Erraticus* when he came to my studio; that experience made him feel comfortable with my work.

"My approach for an album of new albums or archive ones is basically the same. On the one hand, you're trying to honour the stereo or original mix but it's placing yourself in the middle of the music so that you're immersed in it. That's what I like about the 5.1 thing. It's not about the bells and whistles or flying things around the room. It's making it sound like an immersive whole.

"Ian is one of the most talented artists to emerge out of the whole underground and progressive movement of the late 60s and 70s. I had this conversation with Steven Wilson who said the same thing. He's got a great way with words, of matching the music with the words, which is always a tricky thing. His vocal styling, great flute, and acoustic guitar all have a real finesse and originality about them. *The Zealot Gene* hits some of those points in a way that makes you realise that, even after all these years, he's still capable of doing something like this, to such a high standard. He's still got a way with melody and the way it's delivered, and he's not shy of making a point. I know his influences come from elsewhere – folk, blues, and whatever – but there's something truly special about what he's doing that's somehow uniquely British. He's an original."

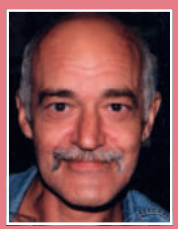
Photos (unless otherwise stated): (promos) Chrysalis Archives; Martin Webb; (Jakzyk) Tina Korhonen; (Tull in 2021) Travis Latam

Jethro Tull Who's Who 1967-2022

If you thought Jethro Tull were just a vehicle for Ian Anderson, think again. Meet the venerable 38 musicians who have served alongside the ever-present Mr A.

Ian Anderson (1967-current) (Flutes, whistles, guitars, saxes, vocals, tambourine, claghorn etc)
Albums: All of them
Live: Hasn't missed a tour yet
Born Dunfermline, 1947. Founder member of The Blades, The John Evan Band and Jethro Tull. You know the rest…

Mick Abrahams (1967-1968) (Guitar)
Album: This Was
Live: 1967-68
Born Luton, 1943. Founder member of Jethro Tull, having previously played with McGregor's Engine, The Toggery Five, Neil Christian's Crusaders and a host of others. Post-Tull had great success with Blodwyn Pig and then The Mick Abrahams Band. Effectively retired from the music biz during the late 1970s/early 1980s, but re-entered the fray in 1987 with a revamped Blodwyn Pig. His musical career has been curtailed after suffering two heart attacks and a stroke in 2009, but he managed to record the album *Revived* in 2015 with the help of some famous musician mates, including Tull's Martin Barre.



Clive Bunker (1967-1971) (Drums & percussion)
Albums: This Was, Stand Up, Benefit, Aqualung, Living In The Past
Live: 1967-1971
Born Luton, 1946. Founder member of Jethro Tull, along with his ol' mate Mick Abrahams, with whom he had previously been in McGregor's Engine and The Toggery Five. After leaving Tull he played with Jude, Aviator, Manfred Mann, Jack Bruce, Gordon Giltrap, Steve Hillage, Poor Mouth, Solstice, Uli Jon Roth and dozens of others. Recorded a solo album, *Awakening*, in 2000 with guests Ian Anderson and Martin Barre. Recent ventures have included touring with Barre. Big in Italy.

Glenn Cornick (1967-1970) (Bass guitar)
Albums: This Was, Stand Up, Benefit, Living In The Past
Live: 1967-1970
Born Barrow-in-Furness 1947. Founder member of Jethro Tull, having stuck it out with Ian Anderson after the demise of The John Evan Band. Was previously in The Vikings, Formula One, The Wild Violets, and The Hobos. Post-Tull, he had considerable success with Wild Turkey, and then Karthago and Paris. Moved to Los Angeles and then Hawaii, where he divided his time between business and music. Reformed Wild Turkey in 2006 and released a new CD. Passed away in 2014.

Davy O'List (1968) (Guitar)
Born Chiswick, London, 1950.Often erroneously listed as having been a "member" of Jethro Tull, O'List (formerly with The Nice) did rehearse with Tull for a couple of weeks after the departure of guitarist Mick Abrahams, but it was mutually decided that his style wasn't the right fit.

Tony Iommi (1968) (Guitar)
Born Birmingham, 1948. Founder and ever-present member of Black Sabbath. Only appearance with Jethro Tull was on the Rolling Stones' infamous *Rock'n'Roll Circus* after Mick Abrahams' departure, but credits his short time with Tull as providing the impetus to make Black Sabbath a success.

Martin Barre (1968-2011) (Guitars, mandolin, bouzouki, flute & recorder)
Albums: Stand Up, Benefit, Aqualung, Living In The Past, Thick As A Brick, A Passion Play, War Child, Minstrel In The Gallery, Too Old To Rock'n'Roll: Too Young To Die, Songs From The Wood, Heavy Horses, Bursting Out, Stormwatch, The Broadsword And The Beast, Under Wraps, Crest Of A Knave, Rock Island, Catfish Rising, A Little Light Music, Roots To Branches, Dot Com, The Jethro Tull Christmas Album
Live: 1969-2011
Born Birmingham, 1946. Joined Jethro Tull from Gethsemane in late 1968 and racked up 43 years' service. Previous bands included The Moonrakers, The Motivation, the Dwellers and the Penny Peeps. Since 2011 has released five studio albums plus several live CDs and DVDs, supported by extensive touring with his own band, which has recently included guests Clive Bunker and Dee Palmer.

John Evan (1970-1980) (Keyboards)
Albums: Benefit, Aqualung, Living In The Past, Thick As A Brick, A Passion Play, War Child, Minstrel In The Gallery, Too Old To Rock'n'Roll: Too Young To Die, Songs From The Wood, Heavy Horses, Bursting Out, Stormwatch
Live: 1970-1980
Born Blackpool, 1948. Founder member of The Blades and The John Evan Band with Ian Anderson, Jeffrey Hammond and Barrie Barlow. Played on twelve Tull albums in the 1970s. Later played with David Palmer in Tallis, but then retired from the music biz completely to concentrate on running his own business. Now living in Australia, and performing in a male voice choir.

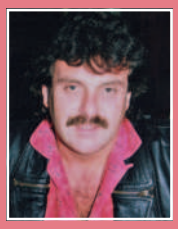
Jeffrey Hammond-Hammond (1971-1975) (Bass guitar)
Albums: Aqualung, Living In The Past, Thick As A Brick, A Passion Play, War Child, Minstrel In The Gallery
Live: 1971-1975
Born Blackpool, 1946. Founder member of The Blades and The John Evan Band with Ian Anderson, John Evan and Barrie Barlow. Was a Jethro Tull legend even before he joined the group through tracks like *A Song For Jeffrey* and *Jeffrey Goes To Leicester Square*. Played on six

early 1970s albums, but left the music biz behind completely when he quit Tull to become a full-time painter (artist, not decorator...). In 2017 he mounted a major exhibition of his work at The Fylde Gallery near Blackpool.

Barriemore Barlow (1971-1980) (Drums & percussion)
Albums: Living In The Past, Thick As A Brick, A Passion Play, War Child, Minstrel In The Gallery, Too Old To Rock'n'Roll: Too Young To Die, Songs From The Wood, Heavy Horses, Bursting Out, Stormwatch
Live: 1971-1980
Born Birmingham, 1949. Previously played with Ian Anderson, John Evan and Jeffrey Hammond in The Blades and The John Evan Band. Appeared on ten Tull albums in the 1970s. After leaving Tull formed Tandoori Cassette, and subsequently played with the likes of Robert Plant, John Miles, Yngwie Malsteem and Jimmy Page. Has his own recording studio, and has produced and managed numerous artists.

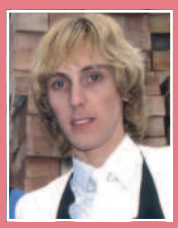
John Glascock (1976-1979) (bass)
Albums: Too Old To Rock'n'Roll: Too Young To Die, Songs From The Wood, Heavy Horses, Bursting Out, Stormwatch
Live: 1976-1979
Born London, 1951. Played with The Juniors, The Gods, Head Machine, Toe Fat and Chicken Shack before joining flamenco-rock band Carmen, who supported Jethro Tull on tour. Accepted the invitation to join Tull in 1976 and played on five 1970s albums. Deteriorating health meant initially a short sabbatical and then an extended lay-off, and he passed away in 1979.

Dee Palmer (1976-1980) (Keyboards & arrangements)
Albums: Songs From The Wood, Heavy Horses, Bursting Out, Stormwatch
Live: 1976-1980
Born David Palmer in London, 1937. Studied at The Royal Military School of Music and then The Royal Academy of Music. Was involved with Jethro Tull as an arranger right from the first album in 1968 through the early 1970s, and eventually became a recording and touring member in 1976, playing keyboards, the portative pipe organ and occasional saxophone. Post-Tull, teamed up with John Evan to form the short-lived group Tallis (whose album was belatedly released in 2021) and continued to work occasionally with Ian Anderson as well as releasing a series of albums of orchestrations of rock groups' works. In 2003 underwent a gender change and became Dee. Still writes, orchestrates and performs music worldwide, and has recently released a solo album and toured with Martin Barre's band.

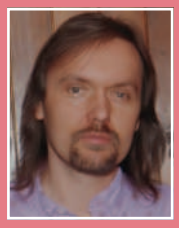


Tony Williams (1978) (Bass guitar)
Live: 1978
Born Durham, 1947. Played in numerous Blackpool groups, including The Executives (with Glenn Cornick) and Requiem (with Barrie Barlow), but somehow managed to avoid joining the John Evan Band. Earned a gold disc with Stealers Wheel before answering an S.O.S. call from Tull in 1978 to deputise for the unwell John Glascock. Played on the Madison Square Garden "satellite TV" gig (subsequently released on DVD). Now works in elephant conservation and as the Leader of the Conservative Group on Blackpool Borough Council.

Dave Pegg (1979-1995) (Bass guitar & mandolin)
Albums: A, The Broadsword And The Beast, Under Wraps, Crest Of A Knave, Rock Island, Catfish Rising, A Little Light Music, Roots To Branches, The Jethro Tull Christmas Album
Live: 1979-1995
Born Birmingham, 1947. First recorded in 1965/66 with The Crawdaddies and The Uglys. Played in The Band Of Joy with Robert Plant and John Bonham before joining The Ian Campbell Folk Group. Has been a stalwart member of Fairport Convention since 1969, including at the same time as his lengthy tour of duty with Tull. Has played too many sessions to even begin to attempt to list. Published his autobiography *Off The Pegg* in 2018.



Eddie Jobson (special guest, 1980-81, 1985) (Keyboards & violin)
Album: A
Live: 1980-81
Born Billingham, Stockton-on-Tees, 1955. Played with Fat Grapple, Curved Air, Roxy Music, Frank Zappa and UK, who toured with Jethro Tull. In 1980 he accepted an invitation to appear on Ian Anderson's solo album; when the resultant album *A* was released under the name Jethro Tull, Eddie insisted on being billed as "special guest" on the LP and the associated tour. Made a one-off comeback for Tull's only 1985 show, televised by German TV. His subsequent solo career included a reformed UK and composing film and TV soundtracks. Has effectively now retired from the music biz.



Mark Craney (1980-1981) (Drums & percussion)
Album: A
Live: 1980-81
Born Minneapolis, 1952. Jethro Tull's first American member. Previously played and recorded with Jean-Luc Ponty, Tommy Bolin, Gino Vanelli, and Eddie Jobson. Recorded the *A* album with Tull, and played on the *A* tours. Subsequently hooked up again with Gino Vanelli, and toured with Tower Of Power, but suffered severe health problems requiring a kidney transplant in 1988. Battled back to play with the likes of Dweezil Zappa and Eric Burdon, but passed away in 2005.

Gerry Conway (1981-1982, 1987, 1988) (Drums and percussion)
Albums: The Broadsword And The Beast, Crest Of A Knave
Live: 1982
Born Kings Lynn, 1947. Folk-rock stalwart, starting with Eclection and Fotheringay (with Sandy Denny) and continuing today as a member (since 1998) of Fairport Convention. Spent six years as Cat Stevens' drummer, and has toured and/or played sessions with Sir Paul McCartney, Steeleye Span, Ralph McTell, Roger Hodgson, Dan Ar Braz, Richard Thompson, Jim Capaldi, John Martyn, Ian Anderson and Martin Barre to name but a few. He is also a current member of Pentangle and The Dylan Project.

Peter-John Vettese (1982-1984, 1986, 1989) (Keyboards)
Albums: The Broadsword And The Beast, Under Wraps, Rock Island
Live: 1982-1984, 1986
Born Seafield, Edinburgh, 1955. Played with Bilbo, Solaris, Head and Rich And Famous before successfully auditioning for Tull. Co-wrote and played on Ian Anderson's 1983 solo album *Walk Into Light* as well as recording and touring

with Tull for four years. Subsequently worked variously as a session keyboardist, band member, writer, arranger and producer with too many artists to list in full, but including Jeff Beck, Cutting Crew, Frankie Goes to Hollywood, Go West, The Pet Shop Boys, The Bee Gees, Foreigner, Carly Simon, The Backstreet Boys, Clannad, two-fifths of Take That, two-fifths of The Spice Girls, Boyzone, Simple Minds, Annie Lennox (Grammy-nominated for co-writing *Walking On Broken Glass*), Heather Small (on the award-winning song *Proud*, used as the theme tune for the successful 2012 Olympics bid), Beverley Knight, Yusuf/Cat Stevens, Sia, Whitney Houston and Sir Paul McCartney.

Bruce Rowland (1982) (Drums)
Born London, 1941, died 2015. Played at Woodstock with Joe Cocker, and later with numerous folk-rock artists including Fairport Convention – which is why he got an emergency call from Dave Pegg when Tull were drummerless to perform on one mimed German TV appearance.

Phil Collins (1982) (Drums)
Born London, 1951. Yes, *the* Phil Collins of Genesis, who sat in when Tull were still drummerless for three songs at the Prince's Trust Rock Gala at London's Dominion Theatre, subsequently released on video.

Paul Burgess (1982) (Drums & percussion)
Live: 1982
Born Manchester, 1950. Bands include Camel, Magna Carta, The Icicle Works, The Invisible Girls and Katy Lied, and has also toured with Joan Armatrading, Elkie Brooks, Alvin Stardust, The Mamas and Papas, The Hellecasters and Chris Farlowe. Is the long-time drummer with 10cc, with whom he still plays.

Doane Perry (1984-2011) (Drums & percussion)
Albums: Crest Of A Knave, Rock Island, Catfish Rising, Roots To Branches, Dot Com, The Jethro Tull Christmas Album
Live: 1984-2011
Born New York, USA, 1954. Tull's longest-serving drummer, has played with a multitude of artists in a variety of genres, notably Lou Reed, Bette Midler, Todd Rundgren, Pat Benatar, Jim Messina, Martha and the Vandellas, Pete Cetera, Dweezil Zappa, Stan Getz, Dionne Warwick, Liza Minnelli, Charles Aznavour, Hunter/Dragon and his own band Thread. Post-Tull, continues to work voraciously on various musical projects, and mysteriously claims to be writing a book.

Don Airey (1987) (Keyboards)
Live: 1987
Born Sunderland, 1948. A heavy-rock legend who has played on nearly 300 albums, including half a dozen solo releases. Has recorded and toured with the likes of Cozy Powell, Rainbow, Gary Moore, Whitesnake, Judas Priest, Black Sabbath, Ozzy Osbourne and Deep Purple, of whom he has been a member since 2001.

Maartin Allcock (1988-1991) (Keyboards, guitar & mandolin)
Albums: Rock Island
Live: 1988-1991
Born Manchester, 1957. The man who introduced darts and the heavy-metal broomstick to the Jethro Tull live show, none of which are audible on the 1991 BBC *In Concert* album. Maart was in Fairport Convention from 1985 to 1996, and played with absolutely everybody on the folk scene (over 200 album sessions) including Mike Harding, Dave Swarbrick, Kieran Halpin, Beth Nielsen Chapman, Ralph McTell, Yusuf Islam and Billy Connolly, plus non-folkies such as Beverley Craven, Robert Plant and The Mission. Passed away in 2018.

Andrew Giddings (1991-2006) (Keyboards, accordion & recorder)
Albums: *Catfish Rising*, *Roots To Branches*, *Dot Com*, *The Jethro Tull Christmas Album*
Live: 1992-2006
Born Pembury, 1963. Played with Eric Burdon, Leo Sayer and Sniff'n'the Tears before joining Tull to become their longest-serving keyboard player. Collaborated with Ian Anderson on the "solo" *Divinities*, and has produced several other artists' albums. Now has his own home studio where he composes and records TV and film music. Released a solo album *Picture This* in 2010 and a CD as Sugartown Slim in 2021.

Matt Pegg (1991-1994) (Bass guitar)
Album: Catfish Rising
Live: Various 1992-1994
Born Birmingham, 1971. Son of Dave, for whom he deputised on several Jethro Tull tours when Dad was otherwise engaged. Since then is best known for his work with Francis Dunnery, Procol Harum, Ian Brown and Chris Difford.

Dave Mattacks (1992) (Drums and percussion)
Album: A Little Light Music
Live: 1992
Born Edgware, 1948. Has played with absolutely everybody, including (tip of the iceberg) Sir Paul McCartney, Sir Elton John, George Harrison, Jimmy Page, Brian Eno, Nick Drake, Gary Brooker, Peter Green, Bert Jansch, Sir Cliff Richard, Bill Wyman, Georgie Fame, John Martyn, Cat Stevens, Mary Chapin Carpenter, Richard Thompson and Rosanne Cash. Played on the Jethro Tull 4-piece 'acoustic' tour of 1992. Was a member of Fairport Convention from 1969-1974 and 1985-1998. Now lives in Massachusetts, USA, where he continues to expand his list of musical collaborations.

Marc Parnell (1994) (Drums)
Live: 1994
Born London, 1962. Son of Jack and brother of Ric. Played on Martin Barre's 1993 solo album, which led to him getting the call to deputise for drummer Doane Perry on six European gigs in 1994. His subsequent career has concentrated on the fields of jazz and fusion.

Jonathan Noyce (1995-2006) (Bass guitar)
Albums: Dot Com, The Jethro Tull Christmas Album
Live: 1995-2006
Born Sutton Coldfield, 1971. Studied music at the Royal Academy of Music. Pre-Tull, recorded innumerable sessions, including for Take That, toured with ex-Tull keyboard player and arranger David Palmer, and played on Martin Barre's second solo album. Graduated to Tull in 1995 from Ian Anderson's *Divinities* band. Post-Tull has played with Gary Moore, Thin Lizzy , the Divine Comedy's Neil Hannon, Archive, Rick Wakeman, Mylène Farmer, Mike Marlin and Pentangle, and has recorded and played live with Martin Barre.

Lucia Micarelli (Guest, 2005-2006) (Violin)
Live: 2005-2006
Born New York, USA, 1983. Studied music at The Juilliard School. Played with Ian Anderson (solo) and Jethro Tull on the 2005 and 2006 tours. Previously played with The Trans-Siberian Orchestra, and post-Tull has released solo albums and toured with Josh Groban, Chris Botti and Barbara Streisand as well as under her own name. In 2011 starred as an actor in the American TV series *Treme*, and continues to appear in TV dramas alongside her music ventures.

James Duncan Anderson (2006-2009, 2013) (Drums and percussion)
Album: The Jethro Tull Christmas Album
Live: Various between 2006-2013
Born London, 1977. Plays under the truncated stage name of James Duncan to disguise the fact that he is Ian Anderson's son – so pssst, don't tell anyone else, OK? A regular member of Ian Anderson's solo and orchestral bands since 2002, he frequently deputised in Jethro Tull when Doane Perry was unavailable, both live and in the studio, and covered for an injured Scott Hammond in 2013. Now involved in numerous aspects of the music biz, including as a manager, promoter, agent, publicist, creative video maker, etc.

David Goodier (2006-current) (Bass guitar & glockenspiel)
Album: The Zealot Gene
Live: 2006-2022
Born Salisbury, 1954. Played live with zillions of people, from John Etheridge to The Four Tops to Ruby Turner to Leslie Garrett to, er, Roland Rat. In 1991 co-founded the Bristol Jazz Workshop. Recordings include CDs by Mark Lockheart & John Parricelli, The Korgis, Jim Blomfield and Carmina. Began touring with Ian Anderson in 2002, and took up Tull bass duties in 2006. Appeared on Ian Anderson's solo albums *Thick As A Brick 2* and *Homo Erraticus.*

John O'Hara (2006-current) (Keyboards & accordion)
Album: The Zealot Gene
Live: 2006-2022
Born Liverpool, 1962. Studied at the Manchester Royal College of Music. Toured Europe and America with the Rambert Dance Company as a percussionist before becoming musical director at the Bristol Old Vic, where he performed with David Goodier. Joined Ian Anderson's solo and orchestral bands in 2003, as arranger and conductor as well as on keyboards, and assumed similar Tull duties in 2006, including orchestrating the 2017 album *Jethro Tull: The String Quartets*. Appeared on Ian Anderson's solo albums *Thick As A Brick 2* and *Homo Erraticus.* Extra-curricular activities include writing and performing operas in collaboration with the Welsh National Opera, and a host of other collaborative orchestral compositions.

Florian Opahle (2006-2019) (Guitar)
Album: The Zealot Gene
Live: 2006-2019, 2021
Born Rosenheim, Germany, 1983. Studied classical guitar but dreamt of becoming a rock god. Poached by Ian Anderson for his solo and orchestral bands in 2003 after Opahle played with Masha supporting Tull in Germany. As well as touring extensively with Anderson, he deputised as Tull guitarist on numerous occasions when Martin Barre was indisposed. Also recorded and toured with Greg Lake. Appeared on Ian Anderson's solo albums *Thick As A Brick 2* and *Homo Erraticus.* Now managing his own RedBoxx Studio in Germany, but played on the new *Zealot Gene* album before his departure, and stood in for Joe Parrish for a handful of live shows in 2021.

Ann Marie Calhoun (Guest, 2006-2007) (Violin)
Live: 2006-2007
Born Ann Marie Simpson in Virginia, USA, 1979. Played with Ian Anderson (solo) and Jethro Tull on the 2006 and 2007 tours, featuring on the *Best Of Acoustic Jethro Tull* compilation album. A conceptual physics and chemistry teacher on an increasingly extended musical sabbatical, her CV includes The Dave Matthews Band, Steve Vai, Stevie Nicks, Bon Jovi, Stevie Wonder, Joan Osborne, Ringo Starr, The Foo Fighters, Aretha Franklin, Mick Jagger and Stevie Nicks. Now performs under the name Ann Marie Simpson-Einziger, having married Incubus guitarist Mike Einziger in 2016.

Anna Phoebe (Guest, 2007-2008) (Violin)
Live: 2007-2008
Born Hamburg, Germany, 1981. String director and soloist with The Trans-Siberian Orchestra from 2004, when she replaced Lucia Micarelli, until 2010. Played with Jethro Tull on their 2007 and 2008 tours, and still makes occasional guest appearances with Ian Anderson. Toured with Roxy Music in 2010, and has toured and recorded several times with kletzmer/alt-folk band Oi Va Voi. After some eclectic rock-orientated solo albums her latter recordings have centred on cinematic soundscapes, reflecting her extensive soundtrack work for which she has won Best Composer awards. Has recently released two albums with Aisling Brouwer as AvaWaves.

Mark Mondesir (2009) (Drums and percussion)
Live: 2009
Born Stepney, London, 1964. Has recorded and toured with *inter alia* Courtney Pine, Michael Gibbs, Julian Joseph, Art Blakey, Glenn Hughes, John McLaughlin, Jeff Beck, David Sylvian, Jean Toussaint, Van Morrison and a host of others. Joined Ian Anderson's touring band in 2009, and also played several shows as Jethro Tull.

Scott Hammond (2011-current) (Drums and percussion)
Album: The Zealot Gene
Live: 2011-2022
Born Bristol, 1973. Became Ian Anderson's drummer in 2010, making three appearances under the name Jethro Tull, and appeared on the solo albums *Thick As A Brick 2* and *Homo Erraticus.* Other recordings include albums with wife Ruth Hammond, Colman Brothers, Phil King, Azhaar Saffar, Denny Ilett, Ilya, The Edge (not U2's), Gary Alesbrook and Ben Thomas. Also performs with jazz-funkers Jingu Bang and The Hopkins-Hammond Trio. No relation to Jeffrey.

Joe Parrish-James (2019-current) (Guitar)
Album: The Zealot Gene
Live: 2020-current
Born Bedfordshire, 1995. Early bands included Guillotine City and Statues Of Our Minds, before obtaining a BA degree in classical composition and arrangement from the London College of Music. Replaced Florian Opahle as guitarist in late 2019, and made his stage debut with the band in February 2020. Played two pre-pandemic gigs and then had to wait until September 2021 for his third. Is also a founder and continuing member of folk-rock-metal band Albion.

Updated and expanded by Martin Webb from* Jethro Tull: The A New Day Tapes, Volumes 1-3 *by David Rees and Martin Webb. Tull discog overleaf. ➤

All photos by Martin Webb except Glascock & Jobson (Chrysalis Records), Rowland (Fairport Convention Archive), Collins (RC Archive) and Vettese (Marc Fox)

JETHRO TULL Selected UK Discography

by Joe Geesin

SINGLES

68 MGM MGM 1384 — **Sunshine Day/Aeroplane** (7", miscredited to 'Jethro Toe', pushout or solid centre, yellow label, also pink/silver A label promo; counterfeits credit 'Jethro Tull') ..... **£600 each**

68 Island WIP 6043 — **A Song For Jeffrey/One For John Gee** (7", pushout centre) **£40**

68 Island WIP 6048 — **Love Story/A Christmas Song** (7", with three-prong pushout centre, later large centre) ..... **£10/£10**

68 Island WIP 6048 — **Love Story/A Christmas Song** (7", with three-prong pushout centre, mispressing, B-side or both sides credited to Ian Henderson) **£18**

69 Island WIP 6056 — **Living In The Past/Driving Song** (7", four-prong pushout centre, orange/black logo on left) **£18**

69 Island WIP 6056 — **Living In The Past/Driving Song** (7", solid centre, orange/black logo on left, black/pink logo over centre) ..... **£15/£15**

69 Island WIP 6056 — **Living In The Past/Driving Song** (7", re-pressing, large centre) **£8**

69 Chrysalis WIP 6070 — **Sweet Dream/17** (7", push-out centre, or large centre) ..... **£7/£7**

70 Chrysalis WIP 6077 — **The Witch's Promise/Teacher** (7", p/s, A-side running time 4:00, or 3:55, B-side, Teacher, or The Teacher) ..... **£20/£20**

70 Chrysalis WIP 6077 — **The Witch's Promise/Teacher** (7", large or push-out centre) ..... **£12/£10**

70 Chrysalis WIP 6081 — **Inside/Alive And Well And Living In** (7") **£10**

71 Chrysalis WIP 6098 — **Lick Your Fingers Clean/Up To Me** (7", unissued) ..... **£-**

74 Chrysalis CHS 2054 — **Bungle In The Jungle/Back Door Angels** (7", early pressings omit 's' from 'Angels', later with 's') ..... **£8/£6**

75 Chrysalis CHS 2075 — **Minstrel In The Gallery/Summerday Sands** (7") **£5**

76 Chrysalis CHS 2081 — **Living In The Past/Requiem** (7", paper label, pushout centre, blue injection label, large centre, or green injection label, solid centre, reissue) ..... **£4/£4**

76 Chrysalis CHS 2086 — **Too Old To Rock'n'Roll: Too Young To Die/Rainbow Blues** (7") **£6**

77 Chrysalis CHS 2135 — **The Whistler/Strip Cartoon** (7", with/out p/s) ..... **£25/£7**

78 Chrysalis CHS 2214 — **Moths/Life Is A Long Song** (7", p/s) **£10**

78 Chrysalis CHS 2260 — **A Stitch In Time (3.30 Version)/Sweet Dream** (7", p/s, white vinyl) **£10**

78 Chrysalis CHS 2260 — **A Stitch In Time (4.20 Version)/Sweet Dream** (7", p/s, white vinyl) **£10**

79 Chrysalis CHS 278 — **North Sea Oil/Elegy** (7", p/s) **£10**

79 Chrysalis CHS 2468 — **Working John, Working Joe/Flyingdale Flyer** (7", p/s) **£8**

82 Chrysalis CHS 2619 — **Fallen On Hard Times/Broadsword** (7", p/s, blue injection labels, later paper labels without p/s) ..... **£10/£5**

82 Chrysalis CHSP 2619 — **Fallen On Hard Times/Broadsword** (7", picture disc) **£12**

84 Chrysalis TULL 1 — **Lap Of Luxury/Astronomy** (7", p/s) **£4**

84 Chrysalis TULLD 1 — **Lap Of Luxury/Astronomy//Automotive Engineering/Tundra** (2x7", gatefold p/s) **£10**

84 Chrysalis TULLX 1 — **Lap Of Luxury/Astronomy/Automotive Engineering/Tundra** (12", p/s) **£10**

86 Chrysalis TULL 2 — **Coronach** (With David Palmer)/**Jack Frost And The Hooded Crow** 7", p/s, blue injection labels, later silver) ..... **£8/£6**

86 Chrysalis TULLX 2 — **Coronach** (with David Palmer)/**Jack Frost And The Hooded Crow/ Living In The Past/Elegy** (12", p/s) **£40**

87 Chrysalis TULL 3 — **Steel Monkey/Down At The End Of Your Road** (7", p/s) **£4**

87 Chrysalis TULLP 3 — **Steel Monkey/Down At The End Of Your Road** (7", die-cut picture disc) **£20**

87 Chrysalis ZTULL 3 — **Steel Monkey/Down At The End Of Your Road/Too Many Too I'm Your Gun** (cassette, in 7" card pack, numbered, 3,000-only, with competition pack/badge) **£8**

87 Chrysalis TULLX 3 — **Steel Monkey/Down At The End of Your Road/ Too Many Too/I'm Your Gun** (12", p/s) ... **£10**

88 Chrysalis TULL 4 — **Said She Was A Dancer/Dogs In The Midwinter** (7", p/s) **£4**

88 Chrysalis TULLP 4 — **Said She Was A Dancer/Dogs In The Midwinter** (5", shaped picture disc) **£15**

88 Chrysalis TULLX 4 — **Said She Was A Dancer/Dogs In The Midwinter/The Waking Edge** (12", p/s) **£8**

88 Chrysalis TULLCD 4 — **Said She Was A Dancer/Dogs In The Midwinter/ Down At The End Of Your Road/Too Many Too** (CD, picture disc, limited-run) **£18**

89 Chrysalis TULL 5 — **Another Christmas Song/Intro-A Christmas Song** (7", p/s) **£7**

89 Chrysalis TULLX 5 — **Another Christmas Song/Intro-A Christmas Song/ Cheap Day Return-Mother Goose/Outro-Locomotive Breath** (12", p/s) **£20**

89 Chrysalis TULLCD 5 — **Another Christmas Song/Intro-A Christmas Song/ Cheap Day Return-Mother Goose/Outro-Locomotive Breath** (CD) **£12**

91 Chrysalis TULL 6 — **This Is Not Love/Night In The Wilderness** (7", p/s) **£4**

91 Chrysalis TULLX 6 — **This Is Not Love/Night In The Wilderness/Jump Start** (12", p/s) **£6**

91 Chrysalis TULLCD 6 — **This Is Not Love/Night In The Wilderness/Jump Start** (CD) **£5**

92 Chrysalis TULLX 7 — **Rocks On The Road/Jack-A-Lynn/Aqualung-Locomotive Breath** (12", picture disc, card insert) **£12**

92 Chrysalis BSTULLCD 7 — **Rocks On The Road/Bouree/Mother Goose-Jack-A-Lynn/ Aqualung-Locomotive Breath** (CD, card sleeve) **£5**

92 Chrysalis TULLCD 7 — **Rocks On The Road/Jack-A-Lynn/Tall Thin Girl/Fat Man** (CD, digipak, box) **£6**

93 Chrysalis CHS 3970 — **Living In The Past/Hard Liner** (7", p/s, reissue) **£4**

93 Chrysalis CDCHSS 3970 — **Living In The (Slightly More Recent) Past (Live)/Silver River Turning/ Rosa On The Factory Floor** (CD) **£7**

93 Chrysalis CDCHS 3970 — **Living In The Past/Truck Stop Runner/Piece Of Cake/Man Of Principle** (CD) **£7**

99 Papillon BTFLYS 0001 — **Bends Like A Willow (Edit)/Dot Com (Edit)/It All Trickles Down** (CD, card sleeve) **£40**

13 Chrysalis 934 5527 — **Living In The Past/Teacher (2013 Mix)/Life Is A Long Song** (7", p/s, *RSD*) **£8**

EPs

71 Chrysalis WIP 6106 — **LIFE IS A LONG SONG** (7" EP, solid or four-prong pushout centre, Music publishing credit, some with Chrysalis/Ian Anderson Music publishing on A-side, or both sides) .... **£7/£7**

76 Chrysalis CXP 2 — **RING OUT, SOLSTICE BELLS** (7" EP, with/out *Songs From The Wood* album credit on A-side label) ..... **£12/£8**

79 Chrysalis CHS 2394 — **HOME/KING HENRY'S MADRIGAL (THEME FROM MAINSTREAM)/ WARM SPORRAN** (7" EP, p/s) **£15**

88 Chrysalis TULPCD 1 — **PART OF THE MACHINE** (CD EP) **£10**

04 Randm RAMCDS 005 — **RING OUT, SOLSTICE BELLS** (7" EP, as 'Ian Anderson And Jethro Tull') **£80**

16 Chrysalis CX 40 — **RING OUT, SOLSTICE BELLS** (7" EP, *RSD* reissue of WIP 6019) **£12**

19 Chrysalis 0190295510350 — **NORTH SEA OIL/WARM SPORRAN/HOME/ KING HENRY'S MADRIGAL/DUN RINGILL/ELEGY** (10" EP, *RSD*) **£20**

STUDIO ALBUMS

68 Island ILP 985 — **THIS WAS** (LP, first pressing, pink label/black & orange 'circle' logo, rough textured label, mono, laminated gatefold flipback sleeve; some in 'stereo' sleeve, without, or later with, 'Made in England' on label) ..... **£400/£300**

68 Island ILPS 9085 — **THIS WAS** (LP, first pressing, pink label/black & orange 'circle' logo, rough textured label, stereo, laminated gatefold flipback sleeve; some sleeves as 'mono' issues with stereo stickers, without, or later with, 'Made in England' on label) ..... **£250/£200**

68 Island ILP 985 **THIS WAS** (LP, pink label/'I' logo, mono, Oxford Street address on sleeve, later, Basing Street) ..... **£70/£70**
69 Island ILPS 9085 **THIS WAS** (LP, pink label/black 'block' logo, first mix, Island logo on top right and bottom left of rear, later without) ..... **£45/£25**
70 Island ILPS 9085 **THIS WAS** (LP, pink label/'I' logo) **£22**
73 Island ILPS 9085 **THIS WAS** (LP, palm tree label, with/out Chrysalis CHR 1041 credit, reissue) **£18**
73 Chrysalis CHR 1041 **THIS WAS** (LP, green label, ILPS 9085 correct way up or upside down; later blue/white label, reissue) ..... **£12/£7**
18 Chrysalis 0190295611484 **THIS WAS** (3CD/DVD) **£30**
19 Chrysalis 0190295611477 **THIS WAS** (LP, 180g, gatefold sleeve, reissue) **£18**
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80s Chrysalis CHR 1003 **THICK AS A BRICK** (LP, single sleeve, blue/white labels, reissue) **£8**
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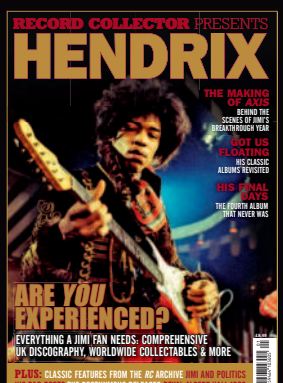

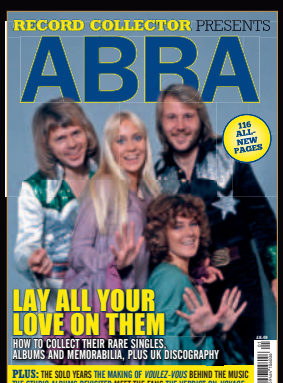

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From The Vaults

Reissues, remasters and compilations

Once More With Feeling

The complete works of Lawrence's indie-pop explorers, jazz experimentations and all. *By Johnnie Johnstone*

Felt

Crumbling The Antiseptic Beauty
★★★★
Cherry Red FLTCD 180 (CD)

The Splendour Of Fear
★★★★
Cherry Red FLTCD 181 (CD)

The Strange Idols Pattern & Other Short Stories
★★★★
Cherry Red FLTCD 182 (CD)

Ignite The Seven Cannons
★★★★
Cherry Red FLTCD 183 (CD)

The Seventeenth Century
★★★
Cherry Red FLTCD 184 (CD)

Forever Breathes The Lonely Word
★★★★★
Cherry Red FLTCD 185 (CD)

Poem Of The River
★★★★★
Cherry Red FLTCD 186 (CD)

The Pictorial Jackson Review
★★★
Cherry Red FLTCD 187 (CD)

Train Above The City
★★
Cherry Red FLTCD 188 (CD)

Me & A Monkey On The Moon
★★★★★
Cherry Red FLTCD 189 (CD)

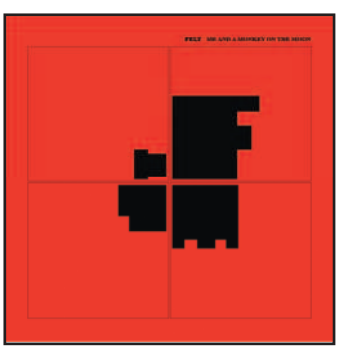
Felt's canon shoehorns neatly into a solitary decade – 10 albums in 10 years, precisely as envisioned – and remains one of pop's most idiosyncratic. Despite leader Lawrence's belief that Felt could be huge, commercial success would never materialise. Those song-titles (Trails Of Colour Dissolve, Rain Of Crystal Spires) were one thing. They were opulent, decadent, but were never going to crack *Top Of The Pops*. Then there was the legendary dourness, meaning any "influence" was absorbed only as a kind of wilful miserabilism by aspiring young guitar bands, who often overlooked the ornate musicianship, discerning only floppy fringe and jangle. There was never such a thing as a "trademark" Felt sound. While The Smiths made records that always sounded like Smiths records, Felt's albums weren't quite so obedient. Their fifth, for instance, contained 10 instrumentals and lasted only 19 minutes, while their penultimate release was a curious platter of cocktail jazz.

Their 1982 debut *Crumbling The Antiseptic Beauty* (Peel rated it the worst album title ever) still sounds defiantly at odds with the geometry and itch of the post-punk landscape, Maurice Deebank's liquid Quicksilver/Television guitar lines sawn in two by Lawrence's blunt strums with texture provided by Gary Ainge's rumbling toms. Deebank's exquisitely baroque guitar on 1984's largely instrumental *The Splendour Of Fear* hinted at new possibilities during a time when guitar solos were considered grossly indecent by the indie thought police. His deft, chiming A Preacher In New England remains an early pinnacle.

"Tell everybody I'm alright," Lawrence reassured listeners on Roman Litter, the opening track on the rather more chipper *Strange Idols Pattern*, released later the same year. Here, the classical sensibilities (the antiquarian picking of Sempiternal Darkness, the flamenco sketch of Crucifix Heaven) crystallised into something more vivacious, with tracks like Sunlight Bathed The Golden Glow (delivered in Lawrence's familiar staccato phrasing) a close cousin to the more buoyant spirit of contemporaries like Orange Juice.

Enter Martin Duffy and Felt's sound was about to alter irreversibly. The muddy swirl of Robin Guthrie's production has been neutered in the new remaster of 1985's *Ignite The Seven Cannons*, making it a contender for quintessential Felt LP, if only because it is the only one to feature both Duffy and Deebank, by then on the verge of departing. As such, it uniquely traverses old antiquated Felt and new modish Hammond-driven Felt, while also containing the opaque majesty of Primitive Painters, a glorious collaboration with Guthrie's fellow Cocteau Liz Fraser.

Signing to Creation, the band delivered an even more ludicrously titled 19-minute set of instrumentals (*Let The Snakes Crinkle Their Heads To Death*, later re-christened *The Seventeenth Century)* before producing two supremely crisp, confident and cohesive efforts which captured them at their peak – 1986's *Forever Breathes The Lonely Word* and the following year's *Poem Of The River*, whose sumptuous lengthier excursions (She Lives By The Castle, Riding On The Equator) provided the perfect antidote to the startling brevity of *The Seventeenth Century*. The two Duffy instrumentals on 1988's patchy *The Pictorial Jackson Review* have been withdrawn and the original album demo is now a far punchier listen. Duffy was then given free rein on *Train Above The City*, whose eight lounge instrumentals bewildered journos and listeners alike. Probably as a consequence, finale *Me And A Monkey On The Moon* was largely overlooked, but the songs were universally superb and guitars surged with a hitherto undetected swagger. If those Gallagher boys weren't listening to New Day Dawning, they should have been, and had it been written five years later, major labels would have been scrambling for their signature. *Me & A Monkey…* may have marked the end, but Felt's zigzagging tapestry of aural delights, now available with tastefully reimagined artwork, should hopefully ensure they finally transcend their status as indie cult heroes.



Q&A

Lawrence looks back on Felt's prolific 80s bounty and doesn't hold back on Robin Guthrie's production work…

Were the 80s really all that bad?
Yeah. I expected being in a band to be a lot different from what it was. I expected to enter into a professional world – like the stuff I'd read about when I was a little boy in the 70s – but instead it was an amateur world. In retrospect, it was good that Felt were there at the beginning of something new. We wanted to do something like the Bunnymen – independent single, then straight onto a major. Great bands could get a major record deal and get on *Top Of The Pops*. But alongside that, you had The Fall, proving you could do it in a very different way. I was much more insular than Mac or Cope, so I really belonged in the independent sector without realising that at the time.

Maurice Deebank's guitar was integral to the sound of the early records. Where did it go wrong in your working relationship?
When you write with a partner, it's almost like being married. It's easy to pick up on little things and blow them out of all proportion. We were constantly falling out until it became unsustainable. When Maurice got married it changed everything. We were still kids, really. I really wish I'd handled it better. I wanted to carry on, but Maurice had an inferiority complex. He was the best guitarist of his generation, a genius. His playing was immaculate, but he didn't believe in himself and there's no telling someone when they have the blinkers on. I knew we wouldn't be able to get another guitarist as good as Maurice so I decided to change the focus of the band. Luckily, I met Martin Duffy and we took a different direction.

Robin Guthrie's production work on *Ignite The Seven Cannons* seems to polarise opinion.
It's terrible. We remixed the vocal songs with John A Rivers in 2014. I didn't try to do anything artistic – just clear away the fog and remove the effects. He treated us like we were the Cocteau Twins. When we signed to Creation, I immediately wanted to make a record without any effects as a reaction to the production on *Ignite The Seven Cannons*, so we just recorded it in a demo studio and presented it to Alan [McGee, Creation boss] as the first Creation album. Alan wasn't that happy, but I love that record [*The Seventeenth Century*] so much.

You've called *Poem Of The River* an album with a mental illness.
We had to use a different producer who Alan wanted as house producer for all the Creation bands, but he soon realised that wasn't going to work. There's so much trouble on that record. The process of making it almost sent me mad – it was a catalogue of disasters. A similar thing happened on the next album [*The Pictorial Jackson Review*]. In the end I became confused and agreed to let Martin do that ridiculously long instrumental. I mean, I've never even listened to it – it just doesn't fit on the record at all. So now we've gone back to the original vision.

The last album is such an accomplished record.
Hardly anyone has heard it. That makes me sad. The times were changing, and independent music was really taking off. I had been worried that the indie world was ending. People were just going to clubs and watching DJs play records instead. In fact, it was only the beginning.

Why this batch of reissues?
They're being released individually, which makes it easier for people who couldn't afford the box set. I didn't want to release the original vinyl artwork onto a tiny square. I don't think it looks good. I like the idea of paperback books being given a new cover every couple of years. Nobody does that in the music world. So, think about these re-releases as the latest batch of Penguin paperback reissues. I get so many people coming up to me all the time, from all round the world saying how much they love Felt. If they would just buy a record, then I'd be doing well. If you're listening to Felt, you've got to hear all the albums – it's like a jigsaw puzzle. It's no use buying just one. I was always thinking how we would sound to future generations, how people would hear us in 20 years' time. I wanted to be in something bigger than a group – more like a cult with a manifesto. A band with high ideals that kids could follow and be proud of. *As told to Johnnie Johnstone*

Photo (Bob Dylan): Ken Regan publicity shot

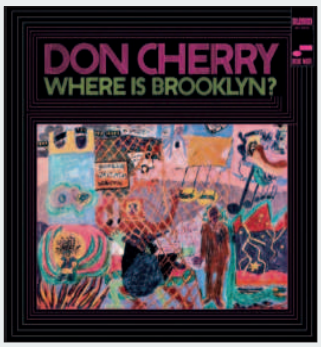
Felt's Lawrence: a rare moment of reflection during a prolific decade

From The Vaults

JAZZ COLLECTOR

By Charles Waring

That the pianist and composer **LENNIE TRISTANO** was ahead of his time is clearly apparent from listening to ***Personal Recordings 1946-1970*** (★★★★ **Mosaic/ Dot Time**), a limited edition, mail-order-only 6CD box set (mosaicrecords.com) that has been sourced from rare archival material and includes both solo studio performances and live recordings with duos, trios and a sextet. Tristano was, in some ways, the missing link between bebop and free jazz; a fearless but underappreciated innovator who developed a unique approach to melody, harmony and rhythm and whose genius can be experienced across a set of revelatory recordings that span 24 years. As the sixth disc in the set reveals – a revolutionary 1948 session with Warne Marsh and Lee Konitz – Tristano was pioneering a mode of improvised free jazz long before Ornette Coleman and Cecil Taylor were shaking up the jazz scene. As is customary with all Mosaic box sets, the 12" by 12" package includes a detailed booklet with an illuminating essay that provides insight as well as valuable context. Tristano's contribution to jazz has often been criminally overlooked but perhaps this release will prompt a much-needed re-appraisal of his music.



Unlike Tristano, trumpeter **DON CHERRY**'s role in the evolution of free jazz – initially as a member of Ornette Coleman's groundbreaking group in the late 50s – is widely recognised. Now expertly mastered by audiophile vinyl specialist Kevin Gray for Blue Note's Classic Vinyl Reissue Series, 1966's ***Where Is Brooklyn?*** (★★★★ **Blue Note**) was Cherry's third and final long-player for Blue Note recorded alongside future giant, saxophonist Pharoah Sanders, together with bassist Henry Grimes and drummer Ed Blackwell. The salient take-away from the album is the searing passion of the musicians – particularly Sanders, whose sax exudes a primal aggression – and the raw synergy that their musical conversations creates.

Another significant archival release, this time for British jazz, is ***The 1959 Sessions*** (★★★★ **ReSteamed**), a lost album by the **STAN TRACEY TRIO**, an eight-song collection that blends four standards with the same number of self-penned numbers. The set was recorded for Decca after Tracey had recorded his debut LP but was inexplicably shelved. Tracey's approach to the piano reveals that he took elements from Duke Ellington, Thelonious Monk and Bud Powell but distilled them into a unique swing-meets-bebop-influenced style. On the session he's ably supported by alternating drummers Tony Crombie and Phil Seamen plus bassist Kenny Napper.

Kansas City-born **JOHN PATTON** was one of many gifted Hammond B3 specialists that made their mark at Blue Note Records in the 1960s. But after his fertile 11-album stint with Alfred Lion's label finished in 1970, Patton didn't record another album until 1983's ***Soul Connection*** (★★★★ **Jazz Room**), a one-off release on drummer Alvin Queen's small Swiss indie label Nilva. Now reissued on vinyl for the first time, *Soul Connection* is an excellent five-track set featuring sidemen in the shape of trombonist Grachan Moncur III, guitarist Melvin Sparks and the obscure but terrific saxophonist Grant Reed, who help John Patton cook up some simmering soul-jazz tunes defined by outstanding instrumental virtuosity and deep, swinging grooves.

From the same UK-based label comes a much-coveted spiritual jazz nugget called ***Infinity*** (★★★★★ **Jazz Room**) by **KHAN JAMAL**, a cult vibraphonist whose sound was as distinctive and authentically original as the great Bobby Hutcherson and lesser-known Walt Dickerson. Now 75, Jamal was born in Florida but was part of the Philadelphia jazz scene when he released the self-produced Infinity for the small Jambrio label in 1984. (Original copies exchange hands for three figures). His ethereal vibraphone shimmers on the gorgeous title song and a gentle soul jazz groove ballad Nubian Queen but shows more of an avant-garde-like cutting edge on The Angry Young Man. Get it while you can.

British saxophonist/composer **MARK LOCKHEART**, who rose to fame in Loose Tubes and has also recorded with acts such as Prefab Sprout and Radiohead, returns with ***Dreamers*** (★★★ **Edition**), a fine album that blends jazz improv with rock instrumentation and cinematic atmospherics. Blending infectious tunes and inventive arrangements, the music ranges from the playful romps (Gangster Rat) to pastoral tone poems (Marmalade Skies).

Chicago pianist and arranger **JIM McNEELY** was inspired by Igor Stravinsky's iconic classical ballet music *The Rite Of Spring* when he created ***Rituals*** (★★★ **Double Moon**), an ambitious six-part orchestral suite performed by the Frankfurt Radio Big Band featuring tenor saxophonist, Chris Potter. Rhythmic, thematic and tonal elements from Stravinsky's score have coloured McNeely's music, but the piece is far from derivative, offering a thrilling widescreen fusion of classical and jazz influences.

The Israeli trumpeter **AVISHAI COHEN** – not to be confused with the jazz bassist who bears the same name – is noted for his delicate, haunting horn sound. He's been recording for ECM since 2016 and has just released his fifth offering for Manfred Eicher's Munich label, ***Naked Truth*** (★★★★ **ECM**). It's an absorbing, improvised eight-part suite for a quartet that includes pianist Yonathan Avishai, resulting in some of the most beautiful and memorable music of 43-year-old hornblower's career.

Former Bad Plus co-founder, the Wisconsin pianist **ETHAN IVERSON**, recently appeared on two albums for ECM but has now signed to Blue Note for ***Every Note Is True*** (★★★★ **Blue Note**), where his collaborators are two esteemed veterans: bassist Larry Grenadier and drummer Jack DeJohnette. The all-original music ranges from lyrical ballads (The Eternal Verities) to jaunty swingers (Goodness Knows) and finger-clicking blues-based numbers (At The Bells And Motley).

Finally, three grandees of contemporary improv music – drummer **ANDREW CYRILLE**, bassist **WILLIAM PARKER** and flugelhorn specialist **ENRICO RAVA** – combine their considerable talents on ***2 Blues For Cecil*** (★★★★ **TUM**), a lovingly wrought homage to avant-garde pathfinder, Cecil Taylor. Cyrille, of course, often played with Taylor, but the album's music, with its varied tone colours, is more a reflection of the trio's sensibilities than Taylor's.

Asleep At The Wheel
Live
★★★
Floating World FLOATM 6421 (CD)
When the country rockers made their mark

Here's two CDs of two-steppin' from the long-hairs who made it cool to be country. The first set comes from 1973, a radio concert at the time of debut album *Comin' Right At Ya*, 15 tracks from country standards such as Take Me Back To Tulsa to the raffish Space Buggy. If anything, the pristine studio sound holds things back – something that can't be said for the wild and woolly partying on the 1980 show, from a hot, sweaty night at New York's Lone Star Café.

Two shows, two bands – while singer/guitarist/mastermind Ray Benson is still in charge, the original line-up (not least piano dynamo Floyd Domino) had blown away like tumbleweed, replaced by an equally reliable posse, including Commander Cody pedal steel hero Bobby Black. *Nick Dalton*

Broadcast
Microtronics Vol. 1 & 2
★★★
WARP 335 (CD, LP)
★★★
Mother Is The Milky Way
★★★
WARP 336 (CD, LP)
Maida Vale Sessions
★★★★
WARP 337 (CD, LP)
Radiophonic folkers' merch table-only releases

A lo-fi aural sketchbook sold while touring their album with The Focus Group, 2009's *Mother Is The Milky Way* weaves warped samples, field recordings and children's folk songs together with the late Trish Keenan's dreamlike vocals. It's better than the original 750-only run would have you expect. Elsewhere, originally issued as two tour-only 3" CDs limited to 2000 copies each, *Microtronics Vol 1* (2003) and *Vol 2* (2005) (HHH) are compiled here to make a 21-track instrumental tribute to the Bruton library albums that so inspired them. Those looking for more from the Broadcast's early days should try *Maida Vale Sessions*, featuring four of the band's BBC sessions between 1996 and 2003. Containing the likes of Come On Let's Go, The Book Lovers and Pendulum plus deeper cuts Forget Every Time (only ever recorded here) and Nico cover Sixty Forty, it's a reminder of just how special Broadcast were throughout their ever-evolving career. *Mike Goldsmith*

Certain General
Downtown
★★★★
Kizza Me! Cat No TBC (CD)
Unearthed first recordings by NYC hellraisers

Roaring out of New York's anarchic post-punk hotbed, Certain General were called "the baddest, craziest, most misbehaved but mind-bendingly brilliant band walking the Earth". Yet the quartet remained so underrated that singer-lyricist linchpin Parker Dulany himself tagged them the city's "Invisible Band". Before 1982's *Holiday Of Love* ignited the gem-studded catalogue ending with 2010's *Stolen Car*, original line-up Dulany, guitarist Phil Gammage, bassist Russell Berke and drummer Marcy Saddy made the 14 (mostly unreleased) recordings here, including Back Downtown, Fun With A Gun and Certain General itself; wired, jagged, unhinged and primal, perfectly capturing the downtown ethos of making art and finding romance in the ruins. Forty years later, Dulany would cap his long-running often parallel solo career with last year's towering *Border State*; hopefully Certain General are New York's best-kept secret no longer. *Kris Needs*

Cosmic Rough Riders
Enjoy The Melodic Sunshine
★★★
Past Night From Glasgow PNFG 08(LP)
Revisiting what Alan McGee did next
Following the collapse of

Creation, Alan McGee launched Poptones. The label didn't find an Oasis or My Bloody Valentine, but Glasgow duo Cosmic Rough Riders were imbued with the same classic melodicism as another McGee success, Teenage Fanclub. A love of tablas lent a psychedelic air, but most of the Riders' 2001 debut had an easy-going infectiousness that briefly shone among New Acoustic peers. The Pain Inside and Revolution (In The Summertime) made the Top 40, typifying its parent album's bursts of short, hazy dreaminess. If they occasionally fell into twee sentimentality, this vinyl reissue – adding bonus strum I Call Her Name and sleevenotes by Daniel Wylie, who still makes timeless melodies – is a sweet reminder of their promise. *John Earls*

Sheena Easton

A Private Heaven: Deluxe Edition

★★★★

Cherry Red CRPOPD 243 (2CD)

Raunchy reinvention of Scottish AOR pop star

From 1980 to 1982, Sheena Easton blew up big, migrating from BBC music reality show *The Big Time* (Modern Girl, Morning Train) to James Bond theme to US No 1 and Grammy Award in just two years. In 1983, though, it fell apart and something had to be done – *A Private Heaven* did it. Think a new wave Pat Benatar meets Jam & Lewis-era Janet Jackson. Most will know the filthy Sugar Walls, written by "Alexander Nevermind" (AKA Prince) or the raunchy hit Strut (co-written by Charlie Dore, she of 70s hit Pilot Of The Airwaves) but there are more treats here – synth pop, arena ballads, hairspray solos and a cover of Love & Affection for good measure. Nearly 40 years later, Cherry Red double down on the desire for that eclecticism with 21 bonus tracks including 12 previously unreleased cuts. Easton's future would take in *Miami Vice*, *Batman* soundtracks and 1985's Nile Rodgers-produced *Do You*, but newbies really should start here. *Mike Goldsmith*

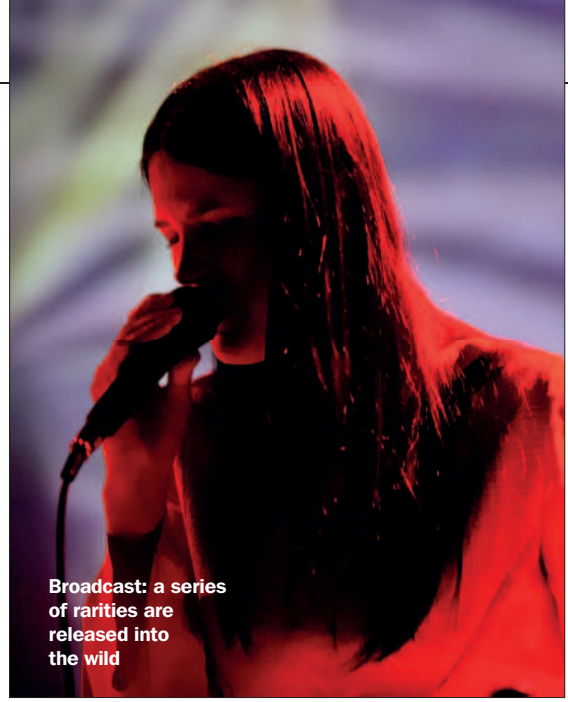
Electribe 101

Electribal Soul

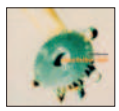
★★★★

Electribal TRIBE 2 (CD, LP)

Lost second album from Birmingham collective



Broadcast: a series of rarities are released into the wild



A collaboration between four electronic musicians from Birmingham and the smoky, soulful voice of German singer Billie Ray Martin, Electribe 101's modestly successful existence around the turn of the 90s is still fondly remembered. Known for the taut, jazzy house groove Talking With Myself and the accompanying 1990 album *Electribal Memories*, they were dropped by their label in 1992 with the follow-up album unreleased. While scraps of those songs have appeared amid Martin's successful solo career – including her cover of Throbbing Gristle's Persuasion, sensual where the original was sleazy – this is that second album in full. From the Balearic groove of Insatiable Love to the disco-stringed Space Oasis and the electro-dub torch singing of Deadline for My Memories and A Sigh Won't Do, it's a bona fide lost club classic of its era. *David Pollock*

William S. Fischer

Circles

★★★

Real Gone RLGM 13291 PMI (LP)

Cult experimental album back in circulation

Originally from Shelby, Mississippi, William S. Fischer was a keyboard player and saxophonist who started out as a sideman for Ray Charles and Muddy Waters before studying electronic music in Vienna in the mid-60s. When he returned to the US, he became an in-demand arranger in New York, working with many artists on the Atlantic label, including Roberta Flack and Rahsaan Roland Kirk. He cut this wild, mind-melting one-off album for flautist Herbie Mann's short-lived Atlantic-distributed imprint, Embryo, in 1970. A heady synthesis of psych-rock, searing funk, soul, fusion, gospel and Stockhausen-esque electronica, *Circles* offered a giddy vortex of different styles that didn't sell well but has since drawn a cult following. Breathtakingly kaleidoscopic, this first ever reissue of the album is limited to 2,000 copies pressed in "black ice" vinyl. Cool, man. *Charles Waring*

Goodbye Mr Mackenzie

The Glory Hole

★★★

Blokshok/Neon Tetra Cat No TBC (CD, LP)

Edinburgh rockers' first and only post-Shirley Manson album is revived.

Goodbye Mr Mackenzie were mainstream post-punks with the same grasp on melody as near-contemporaries Simple Minds and U2, the difference being that they never made it big enough for their hard edges to be smoothed away. From 1989, they released two strong, almost-famous albums through EMI, one record as Angelfish to circumvent Shirley Manson's solo contract with MCA, and the self-released *Five* on the cusp of the singer's departure for Garbage. Completed in 1995, *The Glory Hole* was their little-heard final album to date, driven by frontman Martin Metcalfe with half of the original line-up, and it powers along with a grunge-filtered punk fury more in step with their old muckers the Skids. There's a queasy sense of score-settling lyrical anger to songs like She's Got Eggs and House On Fire, which is often matched by the music. *David Pollock*

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PSYCH COLLECTOR

By JR Moores

Instrumental rock music was once a harder sell than it is today. In 2021, Mogwai scored their first No 1 album, a mere 25 years after releasing their debut single. Godspeed You! Black Emperor now play in far bigger venues than they did during their hardcore pre-hiatus days. Even presently, there are Nick Cave fans who remain oblivious to fact that his chief mucker, Warren Ellis, was in Dirty Three. Back in 1996, when West Virginian stoner trio **KARMA TO BURN** signed to Roadrunner, the act of rockin' *sans singer* was considered so unmarketable that the label demanded the appointment of a vocalist. ***Karma To Burn*** (★★ **Heavy Psych Sounds**) is a solid enough wedge of Sabbathian blues rock, but it loses marks for having compromised the band's vision. After the defenestration of singer Jay Jarosz, the group pursued their original agenda. Perhaps 1999's ***Wild Wonderful Purgatory*** (★★★★ **Heavy Psych Sounds**) should be considered their real first album, then. The riffs come thick and fast. Well, sometimes thick and slow. But always thick, that's for sure. If you enjoy the phatness of Kyuss or Fu Manchu but want a break from men with long hair singing about big bikes and boogie buses, this is just the ticket. The theme – varying little yet reliably powerful – continued on 2001's ***Almost Heathen*** (★★★★ **Heavy Psych Sounds**). Despite a positive reception from those in the know, it still failed to set the world alight and K2B disbanded for seven years or so. Last April, founding guitarist Will Mecum passed away after an accidental fall, and the world lost one of its most gifted riffmongers.

If you'd prefer something similar with vocals still intact, two albums by **NEBULA** have also been reissued. About time, too. 2003's ***Atomic Ritual*** (★★★★ **Heavy Psych Sounds**) was produced by desert guru Chris Goss shortly after working on Queens Of The Stone Age's big breakthrough, *Songs For The Deaf*.

While the artwork and lyrics contain nods to Aleister Crowley, Nebula aren't convincingly evil; certainly less so than Black Sabbath who, despite their reputation, were scared stiff of enticing Satan. Sabbath's heaviness came from the grey and industrial British midlands. A product of its own environment, this Californian equivalent couldn't help but emit a sunnier and more outdoorsy disposition. Sharing little in common with the tranquil Brian Eno album of the same name, 2006's ***Apollo*** (★★★★ **Heavy Psych Sounds**) was peppered with some trippier elements (including sampled sheep sounds) without sacrificing the all-important requirement of rockin' ruddy hard.

There are some who have accused **HAWKWIND**'s 11th studio album of jumping on the early 80s metal bandwagon. Well, **Sonic Attack** (★★★★★ **Esoteric**) is heavy all right. The production is crisp like Maiden's. The rhythm guitars have true heft. The solos add sparkle. Living On A Knife Edge is a song title their ex-bassist Lemmy might have concocted for Motörhead. Another one is called Angels Of Death. But it's no more metal than *In Search Of Space* was skiffle. The synth sounds are way cooler than might be expected, given they were handled by guitarist Dave Brock and bassist Harvey Bainbridge after the departure of proper keyboardist Keith Hale. The overall tone is aggressive, angry and somewhat disheartened. (The UK was two years into the reign of Mrs T). The post-punk scene hadn't gone unnoticed, either. On Coded Languages, Michael Moorcock practically sounds like John Lydon.

What self-respecting psych columnist could withstand a band named **DRUG COUPLE** who have titled their debut ***Stoned Weekend*** (★★★★ **Papercup**)? The duo, Miles and Becca Robinson, are indeed married. And if they're not on drugs then they're as convincing as *Easy Rider* actor Dennis Hopper who, come to think of it, was definitely on drugs. Drawled vocals and "whatever, dude" production are the order of the day. That wouldn't cut the mustard, were the songwriting not up to scratch. This lovely and lazy pop-rock sound would be called "bubblegum grunge" if this was still the 90s which, thankfully, it isn't. Maybe the quality of this competition will finally stir Evan "no need to leave the bed" Dando into writing his first new song in about 15 years. Drug Couple get bonus points for reprising their title track, and calling it Still Stoned.

Despite the plural of its moniker, **RANGERS** is a one-man band that never plays live; the brainchild of Joe Knight, from Texas. For a while, this cult hero repressed his adolescent love of Rush in favour of emulating Guided By Voices. Much like any other traumatic ordeal, you can't bottle that stuff up forever. On Knight's latest cassette, ***Out In The Sticks*** (★★★★ **Baked Whal**), the cat is so far out of the bag that it can't even recall the scent of hessian. Joe's had fun with this one. There are proggian lurches in both time signature and mood. Unashamedly extravagant solos are let off like silly fireworks. Rush aside, the fierce riffs are influenced by the metal songbook, a source acknowledged by Rangers' spiky new logo. It's all tastefully done, mind; not too ironic to feel insincere or sneering, but with one of the eyebrows raised high enough for listeners to avoid worrying about signing up to a Yes convention. Plus, much like Karma To Burn, there aren't any pesky vocals to get in the way.

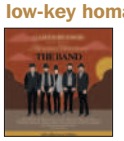
Garth Hudson & Various

Garth Hudson Presents A Canadian Celebration Of The Band

★★★

Curve CURV 21 (CD)

Updated version of low-key homage



The Band's keyboard master gathered his countryfolk for this spirited homage to his old life; this 10th-anniversary edition features the original 18 tracks plus two extras along with 44-page track-by-track appreciation and session photos. ...*A Canadian Celebration Of The Band* succeeds where many all-star tributes fail in that Hudson is central and there's a rolled-up-shirtsleeves atmosphere rather than any attempt at self-gratification – and the artists are simply impressive rather than stars.

These are all songs The Band recorded, right up to their 90s revival, a number themselves covers of Dylan tunes, including some from their team-up on *The Basement Tapes*. A gnarled This Wheel's On Fire featuring Neil Young and the country-rocking Sadies and a cool Clothes Line Saga with the Cowboy Junkies set the tone. *Nick Dalton*

Waylon Jennings

Folk Country/Leavin' Town/Waylon Sings Ol' Harlan/Nashville Rebel

★★★

Cherry Red/Morello MRLL 102 D (2CD)

Early cuts from the maverick of mavericks

Prior to Waylon Jennings' 70s outlaw country heyday, the Texas-born singer's individuality was already discernible on his early recordings. This 2CD set gathers Jennings' first four studio albums, cut with producer Chet Atkins for RCA between 1966 and 1967. Though *Folk Country* (1966) reflects the polite Nashville sound of the time, Jennings' charisma shines through, notably on the rootsier What's Left Of Me. *Leavin' Town* (1966) is livelier, brisk tempos and upfront electric guitars spurring Jennings through the title song. *Waylon Sings Ol' Harlan* (1967) is this set's highlight, Jennings' delivery audibly more rambunctious over well-suited songs, played empathetically by his own band. The *Nashville Rebel* (1966) soundtrack rounds things off with seven enjoyable Jennings numbers and groovy incidental music. *Rich Davenport*

Jethro Tull

Benefit 50th Anniversary Edition

★★★

Chrysalis 0190295201616 (4CD/2DVD)

Concluding prog-rockers' golden anniversary series

While atypically bluesy first album *This Was* has its adherents, Tull's third effort from 1970 remains largely unloved. It sits between the band-defining *Stand Up* and the epic *Aqualung*, but now "benefits" from contemporaneous singles tracks Sweet Dream, The Witch's Promise and Teacher. Several versions of each appear on a bonus disc, while live US shows from Tanglewood (audio and video) and Chicago (audio only, but equally worthwhile) help expand matters to a six-disc feast. Steven Wilson's remix and the bonuses appeared on a 2013 Collectors Edition, but the lavishly illustrated 100-page booklet and by now familiar mini-hardback format live up to the expected standard and, with the live material, justify this repackage. *Benefit* completes Tull's 1968-80 run of albums: 1982's *Broadsword And The Beast* is next. *Michael Heatley*

Steve Kuhn

Steve Kuhn

★★★★★

Eating Standing 01 (LP)

Singular 1971 vocal jazz album

Pianist Steve Kuhn's early career saw him play with Kenny Dorham and John Coltrane before stints with Stan Getz and Art Farmer. After touring Sweden, he met and fell in love with the actress and singer Monica Zetterlund and it led to four years spent living and working in Stockholm.

Relocating back in the US in the aftermath of their breakup, Kuhn recorded an album that channeled his turmoil. Miles Davis players Ron Carter (bass), Billy Cobham (drums) and percussionist Airto Moreira provide a suitably flexible backing to the pianist's act of musical catharsis. Kuhn's Hammond turns are noticeably

A Right Royal Knees-Up

Remarkable retrospective of the Scottish indie-rockers' chart-bothering 45s. ***By Jeremy Allen***

Franz Ferdinand: this is what they called their "the single's gone Top 10"-face

Franz Ferdinand

Hits To The Head

★★★★

Domino WIGLP 473 (2CD, 2LP)

It's easy to forget now just how much sway Franz Ferdinand held when they first swaggered out of Glasgow two decades ago. They're a band who still command respect, of course, but there was a time when their searing-yet-economical guitar lines were ubiquitous, when the mainstream embraced their sharp threads, brittle funk rhythms and unabashed artsiness. Back then, things got a bit strange: debonair frontman Alex Kapranos was handed a food and drink column in *The Guardian* where he could regale us with his gastronomic adventures around the globe. More bizarrely, their huge breakthrough hit Take Me Out gave its name to a primetime ITV dating show hosted by Paddy McGuinness.

Franz Ferdinand never had the notoriety of, say, The Libertines, but they dwarfed the ramshackle skiffle merchants with their transatlantic success. Labelmates Arctic Monkeys might have gone onto even bigger things, but it was Franz who really got the independent revolution at Domino Records rolling when they shifted around three-and-a-half million copies of their self-titled debut. Their early manifesto was to "make music for girls to dance to" – a worthy mission – but they've managed that and a whole lot more besides, including winning a Mercury, two Brits and an Ivor Novello.

And then there were the big singles. *Hits To The Head* is aptly titled as the punches continue to rain down throughout. The band built their reputation on arty pop albums with no filler, though here they're making a late pitch to be regarded as one of the great singles bands with this chronological collection. Side A, especially, is unrelenting in quality, a blitzkrieg of hooks with smart references and knowing asides. High and low art are thrown together audaciously as Russian constructivist artwork collides with a deferent, laughing Terry Wogan on The Dark Of The Matinée. Their art school background also comes in handy when cutting up ideas from Roxy Music, Giorgio Moroder, Talking Heads and Kraftwerk and gluing them conspicuously together as a kind of sonic rock collage.

Nothing on the flipside quite matches up to the delectability of Walk Away, the greatest song Roy Orbison never got to cover, though the group have proven themselves adept at transforming with the times and weathering potentially catastrophic personnel changes, and few bands have the right to be making bangers as good as Stand On The Horizon or Curious this far into a career. Franz Ferdinand deserve the lap of honour that *Hits To The Head* affords them, but don't expect it to be valedictory.

Q&A

Franz Ferdinand frontman Alex Kapranos on putting together his band's best-of, collaborating with Sparks and his mum's old boyfriend, Doug.

Make a case for compilation albums, because people can be a bit sniffy, can't they?
Yeah, and I've been a bit sniffy in the past myself. [Domino] wanted us to do one for ages, and then I started thinking about compilations from my childhood: Roy Orbison's *Greatest Hits* and *Changes* by David Bowie. For my folks, they only needed the big singles. I'm not going to be a snob, that's totally cool. And for me, it was my introduction to Bowie, the doorway into his world through which I stepped. It was like, "What the hell is going on here? I love this."

So *Hits To The Head* is a way for people to step into your world?
Yeah, if there are people who only want to hear the hits from us – a festival audience, or whatever – then that's great. And it could be an introduction for somebody else. I remember seeing retrospectives of Martin Creed and Tracy Emin and in both cases you could see the arc and how the ideas progressed, and how the weird thinking stayed constant throughout. And with a compilation, you're doing exactly the same thing.

The album reminds me of some of the great singles collections: ABBA, Buzzcocks, Squeeze, Rolling Stones…
Hey, I'm with you on the Stones. *Rolled Gold* was another compilation album my parents had which I was obsessed with. You compare Sympathy for the Devil with She's A Rainbow or Come On – the studio sound was different but it was definitely them all the way through. The thing is, you don't sit down and write a single, you just sit down and write a song. It's just that some of them make good singles.

Are there moments where you look back and pinch yourself? Like, say, playing in FFS with Sparks?
I see FFS as completely separate from Franz Ferdinand, a totally distinct band that appeared for a very short period of time and then disappeared. I'm really glad I did it. I remember going down to see Sparks play a two-man show in this tiny theatre in San Francisco when we first met in 2014. And I was like, "Fuck, they should be doing more than this." Now they're getting the attention they deserve.

Are there any records you'd save from a burning building?
There are certain records which have a sentimental value. Like my mum's copy of *Revolver*, which is inscribed with the words: "To Christine, lots of love, Doug xxx". My dad's name is John. It always rankled my dad a bit that this record is still in the record collection. I love the idea of this unknown Doug, my mom's boyfriend before my dad. Hopefully my mum's not reading this.

As told to Jeremy Allen

fraught – darting from funky to frenzied and free – but it's his remarkable vocal performance, an emotionally charged, stream-of-consciousness account of his relationship split delivered with palpable fragility, that makes the album so memorable. *Paul Bowler*

Thomas Leer & Robert Rental

The Bridge

★★★★

The Grey Area Of Mute (CD, LP)

Industrial masterpiece brought back into the light

Thomas "Leer" Wishart and Robert "Rental" Donnachie were two friends from the Scottish dockyard town of Port Glasgow who moved to London and in 1979 released the first non-Throbbing Gristle album on Industrial Records. Individually they went on to work with Mute founder Daniel Miller's The Normal alias (Rental, who died in 2000) and formed Act with Propaganda's Claudia Brücken (Leer), but *The Bridge* is the essential release from either's career. Fusing the jagged, alien synth pulses and lost, hollered vocals of songs like Attack Decay and Fade Away to the proto-ambient Six A.M. and Perpetual, and a burst of PiL-esque post-punk in Monochrome Days, it's a foundational work of the DIY-tronic genre. *David Pollock*

Teddy Pendergrass

John Morales Presents Teddy Pendergrass; The Voice; Remixed With Philly Love

★★★★

BBE BBE 688 (2CD/3LP)

Marriage made in Philly soul heaven

As the raw, gospel-charged voice of Harold Melvin And The Blue Notes, the late, superlatively great Teddy Pendergrass had already clinched soul immortality before embarking on the solo career that gave full rein to the Philadelphia-raised singer's riveting tour de force performances. On *John Morales Presents Teddy Pendergrass…*, the veteran New York producer-engineer follows BBE's stellar tribute remix set to Teena Marie, released last year, by breathing new life, space and fresh nuances into Blue Notes classics such as Bad Luck, The Love I Lost and Don't Leave Me This Way (which lasts a whole 12 spellbinding minutes), along with solo outings including Turn Off The Lights and fabulous cliff-hanger Come Go With Me. Each track here is lovingly crafted with stunning acappellas, highlighted Gamble and Huff orchestral sections and rebooted grooves that display uncanny empathy with their original spirit. A must-have reworking, this is jaw-dropping all the way. *Kris Needs*

SOUL COLLECTOR

By Lois Wilson

SWAMP DOGG's **I Need A Job... So I Can Buy More Auto-Tune** (★★ **Don Giovanni**) sees the 79-year-old singer, songwriter and producer born Jerry Williams revisiting the electronic dance sounds he first explored on 2018's Ryan Olson-produced *Love, Loss And Auto-Tune*. Some tracks work, such as Darlin' Darlin' Darlin' and Soul To Blessed Soul, the latter which features Guitar Shorty, the Houston, Texas player who influenced both Buddy Guy and Jimi Hendrix. Others fall short, such as the title track and Cheating All Over Again, and it's only when he's placed in a more organic setting on the country soul ballad Cheating In The Daylight, which features Chicago bluesman Willie Clayton, that he comes close to replicating past glories.

ARETHA FRANKLIN's **Aretha** (★★★★ ***Music On Vinyl***) is her 1961 debut for Columbia that often gets a raw deal when compared to her later Atlantic work. Already, however, the 18-year-old, teamed here with the Ray Bryant Combo plus producer John Hammond and arranger J Leslie McFarland, has all the hallmarks of a great soul singer in the making. Her powerful but nuanced vocal, fine tuned in the Detroit churches, breathes life into standards, highpoints including the sassy vocal jazz of Sweet Lover and Won't Be Long, a rocks-the-house soulful R&B number in the vein of Etta James. This welcome reissue is a limited edition of 2000 individually-numbered copies on translucent red coloured vinyl.

Formed in Seattle in 2015, **DELVON LAMARR ORGAN TRIO** are organist Delvon Lamarr, guitarist Jimmy James and drummer Dan Weiss. Their music is steeped in the 60s and early 70s soul jazz of Jimmy Smith, Baby Face Willette and Booker T And The MGs and the more contemporary sounds of the James Taylor Quartet. With a meticulous attention to detail they combine technical precision with an intuitive flair born out on 2018's No 1 US contemporary jazz album *Close But No Cigar* and 2021's *I Told You So*, ***Cold As Weiss*** (★★★★ **Colemine**) is quite possibly their most accomplished set to date, its nine tracks sounding like a lost MGs album, with standouts Pull Your Pants Up, Don't Worry 'Bout What I Do and Keep On Keepin' On, all tight R&B grooves with Cropper-esque funk guitar atop.

Atlanta, Georgia's Nicole Wray aka **LADY WRAY** first found fame when, as a 15-year-old protegée of Missy Elliott, she hit the US Top 5 singles chart with her Timbaland-produced Make It Hot in 1998. Her debut album of the same name flopped though and two separate attempts at recording a follow-up were shelved. Dispirited, she re-routed, in 2012 providing gospel harmonies for Lee Fields And The Expressions alongside UK soul singer Terri Walker. Hitting it off, Wray formed Lady with Walker to release 2013's self-titled album of classic 70s-styled soul. When Walker left, she faltered again until teaming with producers Leon Michels and Thomas Brenneck, the latter of Dap-Kings/Menahan Street Band fame, and recorded 2016's *Queen Alone*, which built on Lady's sumptuous feel and framed Wray's honeyed, sweet alto in opulent, lush arrangements. *Queen Alone*'s follow-up ***Piece Of Me*** (★★★★ **Big Crown**) is more of the same: Wray with Michels at the controls again, pouring her heart out on autobiographical songs with subject matter ranging from maternal love (the exquisite lullaby Melody) to US racial tension (the poetic, potent Beauty In The Fire). If there are comparisons to be made, then at times Wray can sound like Minnie Riperton, but nevertheless this is all her work, and great work at that.

On leaving Chess in 1975, **MUDDY WATERS** signed to Johnny Winter's Blue Sky label and put out ***Hard Again*** (★★★★ **Music On Vinyl**) in 1977. Put down in just three days with Winter at the production helm and Waters' touring band – guitarist Bob Margolin, pianist Pinetop Perkins and drummer Willie "Big Eyes" Smith – plus harmonica player James Cotton behind him, he pulled out all the stops on re-recordings of Mannish Boy, I Want To Be Loved and I Can't Be Satisfied, resulting in one of his greatest albums. This 45th-Anniversary Edition is limited to 2,500 individually numbered copies on solid blue coloured vinyl.

STONE FOUNDATION's ***Outside Looking In*** (★★★★ **100%**) is the Midlands-based eight-piece led by Neils Jones and Sheasby and their 10th album might just be their best. Recorded at Paul Weller's Black Barn studio, the songs, sounding like future classics that might well have been penned by Van McCoy, are hopefully set to take them from key voices in club soul to the mainstream audience they deserve. Spanning the pre-disco dancefloor effervescence of Now That You Want Me Back voiced by Melba Moore to Turning Up The Hurt, an acid funk embellished with free-flute and the aforesaid Weller's backing vocals, it's a joyful noise from beginning to end.

Richard Pinhas

Iceland

★★★★

Bureau B BB 393 (CD, LP)

Re-released 1979 electronic solo offering

"Glacial soundscapes" might have become a cliche in reviews about electronic music, but few descriptions could be more appropriate of *Iceland*, the third solo album by Frenchman Richard Pinhas. The Heldon ringleader, free from his hugely influential and prolific progressive electronic band for the first time after their split when he made this in 1979, brought icy, brooding, windswept landscapes to life with his Polymoog, a personification so vivid that the whole thing yearns for a sci-fi film to soundtrack. It's a mythologised Iceland that Pinhas' taps into, where the mountain peaks whisper secrets, and The Last King of Thule pays two visits, flown in especially from the 18th century from a famous Goethe poem. *Iceland* is a heady and bracing record, full of beauty and mystery, as all the best glacial soundscapes should be. *Jeremy Allen*

The Rods

Metal Will Never Die: The Official Bootleg Box Set (1981–2010)

★★★

Cherry Red/Hear No Evil HNEBOX 160 (4CD)

Rough'n'ready set captures power trio's intensity

The Rods are one of those bands that never really got the breaks but always somehow managed to ride it out. They formed in upstate New York in 1980 and they're probably best known in the UK for opening for Iron Maiden on the 1982 *Beast On The Road* tour. A show taped back then at Portsmouth Guildhall on 8 March is included in this 4CD set, alongside performances at Germany's Headbangers Open Air fest in 2009, and a hometown show at Cortland, New York, the following year. In addition, two shorter blitzes from El Paso in 1981 and 1982 make up the opening disc. As always with such things, historical value trumps audio quality, but with that in mind this collection shows how breathtakingly exciting The Rods can be onstage. *John Tucker*

Bola Sete

Samba In Seattle: Live At The Penthouse 1966-1968

★★★★

Tompkins Square TSQ 5852 (3CD)

Estate-backed first release for Brazilian guitar legend

Born dirt poor in Rio de Janeiro in 1923, named after the black ball in snooker, samba guitarist Bola Sete broke into the US under Dizzy Gillespie's benevolent wing, becoming wider known later thanks to effusive champion John Fahey producing 1975's *Oceans* for his Takoma label. This magnificent assertion of Sete's dazzling virtuosity catches his trio (bassist Sebastian Neto, drummer Paulinho Magalhaes) at Seattle's Penthouse jazz niterie, applying astonishing dexterity to flamenco excursions, jazz workouts, The Shadow of Your Smile standards and bossa nova chestnuts including Samba de Verao (Summer Samba) and Garota de Ipanema (recently a hit for Astrid Gilberto). Little wonder Fahey was awestruck, his passion expressed in the 40-page booklet alongside Carlos Santana and Sete's friend-collaborator Lalo Schifrin. *Kris Needs*

Son House

Forever On My Mind

Easy Eye Sound EES 00141 (CD, LP)

★★★★

Lost treasure from a master bluesman

Mississippi's Son House first recorded in 1930 for Paramount Records in Grafton, Wisconsin. His four 78s are considered the Holy Grail of the delta blues but they made little commercial impact. He cut some field recordings for Alan Lomax in 1941 and then vanished – until four blues collectors re-discovered him working as a janitor in Rochester, New York. Dick Waterman (one of the four) became his manager and recorded this concert in 1964 at a small college in Indiana. The tape, which predates Son's 1965 debut album for Columbia, remained unissued in Waterman's private collection and it finds House on spine-chilling form with clear vocals and stunning slide guitar on tracks such as Pony Blues, Preachin' Blues and Death Letter. The re-mastering, courtesy of The Black Keys frontman Dan Auerbach, is also superb. *Tony Burke*

Spirit

Twelve Dreams Of Dr Sardonicus

★★★★★

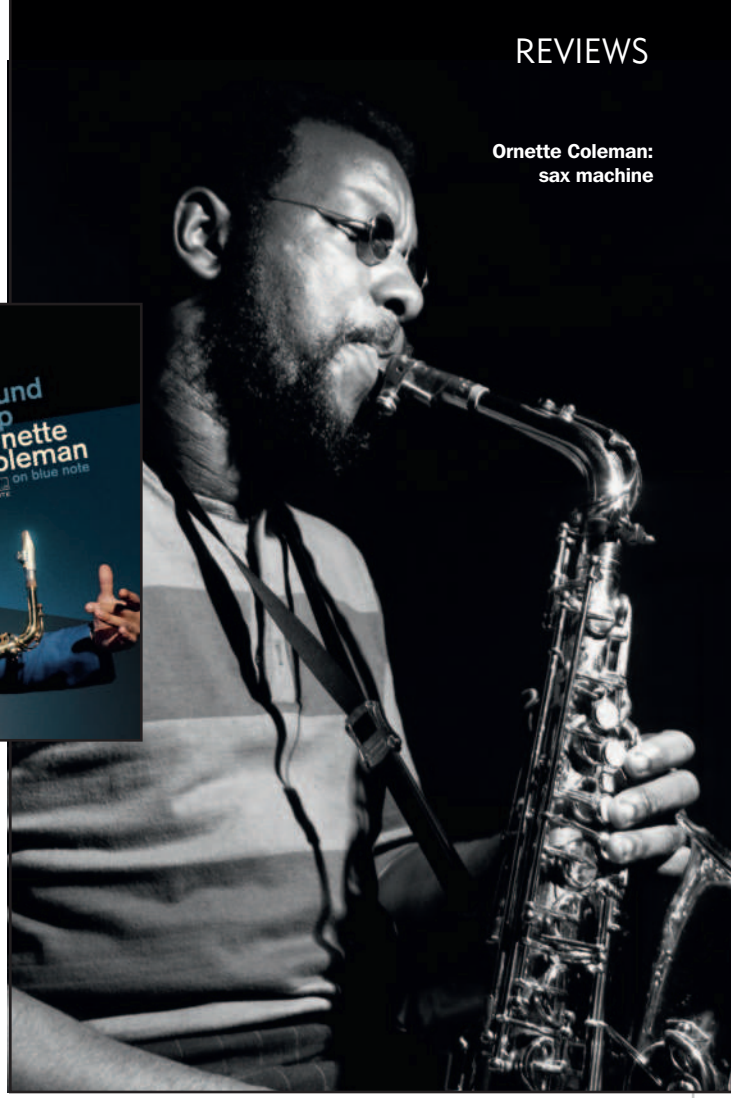
Eclectic ECLEC 22792 (2CD)

Mk 1 Spirit's all-time classic

The LA band's fourth LP gets the full treatment here in a 2CD set. Alongside the newly remastered album are 11 extra tracks, various mixes, backing tracks and rehearsals, six of them previously unreleased. Accompanying those are 17 live tracks, recorded in 1970 in San Francisco and Boston and including numbers from earlier albums *Spirit* and *Clear* plus 1984, a standalone single. It's the original album that is central – Randy California's snarling guitar, Jay Ferguson's vocals veering from pure pop to a guttural roar, and the resounding bass of Mark Andes. One minute there's the soaring pop of Life Has Just Begun, the next a hard rock charge, the next all synth and horns. A great album. *Nick Dalton*

Far Out

Stupendous collection of the free jazz pioneer's overlooked Blue Note spell. *By Charles Waring.*



Ornette Coleman: sax machine

Ornette Coleman

Round Trip: Ornette Coleman On Blue Note

★★★★

Blue Note 00602435865317 (6LP)

It's no great enigma why Ornette Coleman's output for Atlantic Records between 1959 and 1961 has eclipsed his work for other labels; after all, the nine LPs he recorded for Ahmet Ertegun's company saw him create the central tenets of his revolutionary free jazz manifesto that changed the musical landscape forever. But what remains a mystery is why the saxophonist's next important creative phase, at Blue Note between 1966 and 1968, has been criminally overlooked. Now, though, a superbly packaged six-album retrospective – the first box set in Blue Note's acclaimed, Joe Harley-produced *Tone Poet Audiophile Vinyl Reissue Series* – chronicles Coleman's tenure at Alfred Lion's iconic jazz imprint, offering us a chance to re-evaluate the Texas multi-instrumentalist's mid-to-late 60s oeuvre.

From the moment the stylus drops on the opening LP, *At The Golden Circle Volume 1*, capturing Coleman and his trio onstage in Stockholm, Sweden, in December 1965, it's hard not to be bowled over by the clarity, detail and sumptuous spaciousness of Kevin Gray's widescreen analogue mastering, which makes you feel that the musicians are playing right in front of you. Coleman, alternating between violin and trumpet as well as his customary alto sax, is a magnetic presence on stage and truly fearless in the way he builds a new sonic language.

That language, largely dispensing with accepted notions of harmony, melody, structure, and musical syntax, continued with his first studio album for Blue Note, 1966's *The Empty Foxhole*, which featured his 10-year-old son, Denardo, playing drums alongside bassist Charlie Haden. Its highlights include the bluesy Good Old Days, with its jabbing sax and rousing call-and-response figures, and the pulsating Freeway Express with Coleman blowing blustery trumpet lines.

Two years later, Coleman teamed up with saxophonist Dewey Redman and Coltrane alumni, bassist Jimmy Garrison and drummer Elvin Jones, for two outstanding studio sessions that yielded his final two Blue Note LPs. The first of them, *New York Is Now!*, includes the classic tunes Broad Way Blues and Round Trip, both defined by quirky but infectious riffs, while the second, *Love Call*, features some extraordinarily telepathic interplay between the musicians, spotlighting the collective improv that was as precious as oxygen to Coleman's musical sensibility.

Also included in *Round Trip* is alto saxophonist Jackie McLean's 1968 avant-garde album, *New And Old Gospel*, where Coleman, playing trumpet as part of a quintet, took on a rare sideman role and also contributed two songs; his contributions flitting from anguished microtonal cries to giddy exclamations of life-affirming joy.

Though Ornette Coleman created a startlingly new musical language that seemed to come from another universe, this collection shows that he never lost touch with the earthy argot of the blues, which was at the heart of his sound. But even if fleeting hints of blues expression imbued his music with a faint element of familiarity back in the 60s, over 50 years later, these six, beautiful sounding LPs still come across like the music of tomorrow.

COLLECTING... *Ornette Coleman*

Tomorrow Is The Question! The New Music Of Ornette Coleman!

(Contemporary/Vogue, LAC 12228, Vinyl, LP, UK, 1959) **£250**

This version of Coleman's second album for Lester Koenig's Contemporary label was issued in the UK via an imprint of Decca Records called Vogue. Featuring the prominent west coast drummer Shelly Manne, it was more bebop-oriented than the saxophonist's next album, his groundbreaking *The Shape Of Jazz To Come*, released by Atlantic later the same year.

Free Jazz

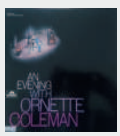
(Atlantic, SD 1364, Vinyl (Mono), LP, USA, 1961) **£100**

This landmark album, his fourth released by Atlantic, finds Coleman fronting a double quartet, featuring Eric Dolphy on bass clarinet and trumpeter Freddie Hubbard. It consists of a 36-minute single improvised track (described as "a collective improvisation") spread across two sides of vinyl. The original pressing was presented in a gatefold sleeve featuring a photograph of a Jackson Pollock painting.

An Evening With Ornette Coleman

(International Polydor Production, 623 246/247, Vinyl, 2LP, UK, 1967) **£40**

Released as a double-album box set with an eight-page booklet, this Europe-only release captured Coleman and his trio live at Croydon's Fairfield Hall in August 1965. Side A is devoted to a 25-minute chamber music piece called Sounds & Forms performed by a classical quintet, the Virtuoso Ensemble. The LP has also been released as *In Europe Vol 1 & 2* and *Croydon Concert* and was reissued as a truncated single LP in 1972 under its original title by the London-based Black Lion label.



To Whom Who Keeps A Record

(Atlantic/Warner Pioneer, P 10085 A, Vinyl, LP, Japan, 1975) **£120**

Comprising outtakes from Coleman's revered Atlantic albums *Change Of The Century* and *This Is Our Music*, recorded in 1959 and 1960 respectively, this assemblage didn't see the light of day until 1975 when it gained an exclusive Japanese-only release. Vibrant and inventive, the music resembles anything but discarded off-cuts.

The Naked Lunch – Complete Original Soundtrack

(Mondo/Howe, MOND 079, 2LP, US, 2016) **£75**

In 1991, Coleman hooked up with composer Howard Shore and the London Philharmonic orchestra to create the eerie soundtrack to film director David Lynch's disturbing treatment of William Burroughs' famous surrealist novel, *The Naked Lunch*. It was first issued on CD but, in 2016, Mondo released this gorgeously-presented and highly collectable double-LP version.

From The Vaults

Flying Start

When the ex-Beatle's new band took flight on a wonderfully ramshackle debut. *By Jamie Atkins*

Paul McCartney & Wings: taking to his new band like a duck to water

Paul McCartney & Wings

Wild Life (Half Speed Master)

★★★★

UMC 3561173 (LP)

Now that *Get Back* has made armchair psychologists of Beatles fans the world over, we can appreciate *Wild Life* that bit more. It's stressful enough spending the best part of eight hours watching Paul McCartney attempting to get George Harrison on a roof; imagine what it was like living it for a few weeks. Seeing how frayed The Beatles had become gives us an insight into Paul's early solo work that onlookers at the time lacked.

Wild Life is a world apart from Paul's previous band. In a fantastically rebellious move, he defied expectations by making Wings' debut a raw, brilliantly sloppy and *human* album that sounds a lot like freedom. The sequencing is unapologetic, starting with the wild one-two of Mumbo and Bip Bop. You quickly realise the key to appreciating *Wild Life* is being on board with its feel and attitude from the off. Here's a man lauded for his melodic suss communicating by way of grunts, groove, silly voices and feedback rather than exquisitely crafted hooks and arrangements. And it's an absolute blast.

Love Is Strange follows, Paul and Linda's reggae-flavoured take on Mickey & Sylvia's 1956 R&B hit (written by Bo Diddley) that reveals plenty about what was on heavy rotation on the McCartney stereo. It helps dispel the myth that Wings couldn't play – sure, they were under-rehearsed, but Danny Seiwell's drumming here is a thing of nuance and laid-back wonder.

After so much sweetness the lumbering grunge of Wild Life is unsettling. The relentless doom-plod of Paul's bass and the demented limits to which he pushes his vocals, the placid, Lennon-ish backing vocals – it's an incongruous mix. It's a feral, hypnotic dirge that sees Paul find musical kinship with the Neil Young of *Tonight's The Night*.

Some People Never Know is a melodic masterclass (that dizzying middle eight!) that begins as a letter of devotion to Linda before a shift into a defence of their love, presumably to John Lennon, whose public barbs, both in song and the music press, had hit Paul hard.

I Am Your Singer emphasises the importance of music to Paul and Linda ("When day is done, harmonies will linger on"). For a period, all they had was each other – though this song might appear slight, its lyrics speak of the trust and devotion between them.

Tomorrow follows, perhaps the best song here. Still, the emotional tug of the verse melody alone makes you wish Paul had taken more time with the arrangement. It's a sunny-sounding song with a surprisingly anxious lyric – a fretful Paul pleads with his love not to let him down while he puts his faith (not all that convincingly) in the escape the future offers. Allowed more time to breathe, its greatness may have shone a little brighter.

Wild Life's last song proper is its most obvious nod to Paul's deteriorating relationship with Lennon. Dear Friend feels fraught and hurt, Paul ricocheting through confusion, exasperation and attempts at reconciliation with his former writing partner over minor chords and doomy orchestral clangs, evoking the tight head and jangled nerves of stormy emotional weather.

All the things *Wild Life* was once disparaged for – its spontaneity, untidy corners, looseness and indifference to expectations – are reasons to cherish it, and it's never sounded better. Turn it up loud.

Tame Impala

The Slow Rush

★★★★

Fiction 3853987 (LP/2x12"/7")

Their 2020 album is given the deluxe treatment

Since Tame Impala's debut in 2010, *InnerSpeaker,* one-man-band leader Kevin Parker has quietly influenced the sound of major producers and groups from Lady Gaga to Mark Ronson to The Weeknd. This is no mean achievement, for Parker is fundamentally a left-field producer obsessed with sonics and happy to tinker away in the studio. His music has an ability to transcend genre. The group's fourth album, *The Slow Rush,* was received rapturously enough in 2020 to warrant this Deluxe Edition just two years later. Among requisite paraphernalia, this red vinyl box set's eight bonus tracks (across two 12" singles and a seven) include remixes from Blood Orange, Lil Yachty, Four Tet and Maurice Fulton, appropriate as it was the album where Parker more or less abandoned the guitar, opting instead for layered keyboards and lush, dreamy soundscapes. *Tom Byford*

Tindersticks

Past Imperfect, The Best Of Tindersticks '92-21

★★★★

Bella Union SLANG 50409 DL (2CD, 3CD, 2LP, 4LP)

Career-spanning comp

Over the past 30 years, Tindersticks have released consistently wonderful, musically curious and sophisticated albums while cultivating an air of apartness that has served them well. *Past Imperfect* manages to pack so much of what makes them Tindersticks into its 20 tracks. There's the tense, soundtrack-to-a gunfight Her (Original Version); the swooning glory of Tiny Tears (the first taste here of Stuart A Staples' rich, dolorous and unmistakeable vocals); the Nancy & Lee-worthy Travelling Light, in which the deluded narrator has the carpet pulled under him by his duet partner. Then you've got the lush and downright filthy Rented Rooms; the brutal spoken-word short story of My Sister; the gospel joy of Harmony Around My Table; What Are We Fighting For's wee small hours soul; the show-stopping elegance of Pinky In The Daylight. It's a perfect sampler for the newcomer; a welcome reminder for the rest of us. *Jamie Atkins*

The Vibrators

The Albums – 1985-1990

★★★★

Captain Oi! AHOYBX 384 (5CD)

Early UK punk outfit's later albums

Though never revered by the critics, early UK punks The Vibrators picked up plenty

of fans with their punchy pop-punk. This set of later albums begins with the band's first live record, recorded in Germany and England in 1986, which included cult classics such as Automatic Lover and Judy Says. *Recharged*, from 1988, has the country-tinged String Him Along, rock'n'roll workout Go Go Go, and the plaintive Every Day I Die A Little, and was rather smooth in tone, whilst *Meltdown*, released in November 1988, had the same sheen. October 1989's *Vicious Circle* contained protest song Poll Tax Blues and a version of Billy Fury's Halfway To Paradise, and *Volume 10* harked back to The

Tame Impala: keeping the flag flying for the long-hairs

Vibrators' early days, rocking out on songs like Rave On and Hey America. All in all, a comprehensive snapshot of a band settling into a late-career groove. *Shane Baldwin*

VARIOUS ARTISTS

I Love To See You Strut: More 60s Mod, R&B, Brit Soul and Freakbeat Nuggets

★★★★

Strawberry CRJAMBOX 008 (CD)

Consummate sequel digs deeper

After 2020's *Halcyon Days* raised the bar for mod-related collections, compiler Jon Harrington somehow tops it with his eagerly-awaited sequel, casting a wider net to replace well-worn chestnuts with untold rarities amidst its 75 hip-shaking pocket rockets. Setting out its stall with full throttle Dusty Springfield, disc one showcases dancefloor-friendly fruggers including Georgie Fame, Geno Washington, Zoot Money, Manfred Mann and modfather Graham Bond. Disc two homages legends such as The Who, Small Faces, Kinks, Animals, Pretty Things, Bowie and Misunderstood. Disc three goes off the chart with freakbeat and proto-psych from Bolan-period John's Children, Yardbirds, Move, Action and more. As ever, unissued obscurities proliferate, introducing lost names like The Drag Set and Scots Of St James amidst its staggering barrage. Exhaustive, and exhausting! *Kris Needs*

Legacy: A Tribute To Leslie West

★★★

Provogue/Mascot PRD 76681 (CD, LP)

Moving tribute to the late Mountain guitarist

Prior to his death in December 2020, Leslie West had been planning to collaborate with a number of guests on a retrospective of his career. Instead, West's widow and manager decided to reach out to an array of artists for the aptly-named *Tribute*, a celebration featuring 12 faithful and respectful interpretations from the Mountain guitarist's catalogue. With the backing tracks recorded by West's longstanding bassist Rev Jones and drummer Bobby Rondinelli (aside from Theme For An Imaginary Western, which features Rudy Sarzo and Mike Portnoy in these roles) guitarist and vocalist duties are handled by such notable musicians as Randy Bachman, Robby Krieger, Martin Barre and Joe Lynn Turner, whose vocals on both Nantucket Sleighride and For Yasgur's Farm are exemplary. *John Tucker*

Ocean Child: Songs Of Yoko Ono

★★★★

Canvasback Music/Atlantic/Rhino 7567864208 (LP)

Touching tribute to an art-rock pioneer

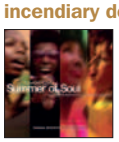
There are those who prefer cover versions of Bob Dylan's material, as they cannot get on with his voice; the same could be said for Yoko Ono, where historical prejudice has precluded a lot of listeners from hearing some of the most artistically rich material of the 70s and 80s. Masterminded by Death Cab For Cutie's Ben Gibbard, *Ocean Child: Songs of Yoko Ono* contains 14 interpretations of her work. It ranges from 1970's Who Has Seen the Wind (a beautiful reading by David Byrne and Yo La Tengo) to 2013's There's No Goodbye Between Us (Yo La Tengo alone). Among many treasures, The Flaming Lips' singing Mrs Lennon and Amber Coffman's version of Run Run Run are outstanding. It would have been tremendous to have Taylor Swift or Adele along to truly broaden it out, but *Ocean Child: Songs Of Yoko One* stands as a testament to a scintillating singer/songwriter. *Daryl Easlea*

Summer Of Soul (...Or, When The Revolution Could Not Be Televised)

★★★★★

Legacy Recordings 19439956872 (CD)

Soundtrack companion to incendiary documentary



The footage that made up last year's *Summer Of Soul* doc was the archival find of 2021, and listening to its soundtrack is just as exhilarating as watching the 1969 Harlem Cultural Festival take place. It's fitting that such a historical event in black music more or less covered the history of black music itself: trace BB King's Why I Sing The Blues through to Gladys Knight And The Pips' gutbucket arrangement of I Heard It Through The Grapevine; cling on as Mahalia Jackson and Mavis Staples soar to the heavens with Precious Lord, Take My Hand; hear Sly And The Family Stone reach transcendence with Everyday People. Hear, too, the future: as if summoning the Black Lives Matter movement from within, Nina Simone delivers Are You Ready, a poem penned by an original member of The Last Poets, David Nelson, as a call to arms. It has lost none of its power to thrill, shock and, ultimately, provoke a reckoning. *Jason Draper*

Swizz Beatz Presents Long Live Jazz

120N12 12 0N 12 No.5 (2LP)

★★★★

High quality collection of afterhours confections

Producer, fashion designer, art collector, camel racer and husband of Alicia Keys, the New Yorker born Kasseem Dean but better known as Swizz Beatz has left an indelible mark on 21st-century hip hop. So much so, he has been asked to join the selected band of cultural figures (previous guests include Run DMC, Travis Scott and Dita Von Teese) to curate and design 12 songs for the 12on12 label – "a music brand living at the intersection of music, fashion, art, visual media and pop culture". Dean's selections are impeccable among standards such as Sonny Rollins and the MJQ's In A Sentimental Mood and Miles' Round Midnight; it's also good to hear two selections by French-Lebanese trumpeter Ibrahim Maalouf. In a limited edition of a thousand copies, *Swizz Beatz Presents Long Live Jazz* works well as an intelligent, sophisticated collection intended for the high-end market. *Daryl Easlea*

New Albums

Pearls Of Wisdom

Grunge superstar draws on decades of well-worn experience for brilliant solo record, jam-packed with guests.

By Rich Davenport

Eddie Vedder

Earthling

★★★★

Seattle Surf/Republic Records B 003491101 (CD, LP)

Here's a thought to scare readers of a certain age: it's over 30 years since the grunge scene broke through to dominate the mainstream in the wake of Nirvana's *Nevermind*, released in September 1991. Pearl Jam's *Ten* had been issued the previous month, both albums' ubiquity at grunge's peak translating into long-term significance for each band. Equally dominant at the time (and successful thereafter) were the Red Hot Chili Peppers, their funk rock hybrid grouped with grunge as part of the decade's wider wave of alternative rock. The three bands' paths converged in December 1991, as Pearl Jam and Nirvana opened on five dates of the Chili's *Blood Sugar Sex Magic* tour.

In 1992, an album featuring a member of Pearl Jam backed by two Chili Peppers would have generated music headlines worldwide. In 2022, Pearl Jam frontman Eddie Vedder's latest solo album makes such a collaboration a reality, at a point where the pairing isn't guaranteed a free pass. Recorded and co-written with a band featuring current RHCP drummer Chad Smith, former guitarist (and Pearl Jam touring musician) Josh Klinghoffer, and producer/guitarist Andrew Watt, *Earthling* is a bright, uplifting album that succeeds on the strength of its songs, sounding more than the sum of its parts.

There's a sense of things coming full circle in the connections between Eddie Vedder and RHCP present throughout his career. Smith's predecessor Jack Irons was asked to join Pearl Jam around the time of their formation. Irons passed (later serving from 1994 to 1998), but introduced the band to Vedder, a friend with whom he played basketball, at that point fronting unsigned San Diego funk/alternative band Bad Radio, whose sound bore a pronounced Chilis influence.

Vedder overcame the intense pressures accompanying Pearl Jam's dizzying ascent, emerging as a commanding vocalist and compelling lyricist. He's spoken of music as his chief passion, and of clinging to it like a palm tree in a hurricane as the band took off. His body of work with Pearl Jam, and as a prodigious collaborator with artists as diverse as Bad Religion and Nusrat Fateh Ali Khan, suggest he's kept a firm grip. Despite frequent extracurricular collaborations, *Earthling* is only Vedder's third solo release (discounting 2021's *Flag Day* soundtrack with Glen Hansard and Cat Power) and embodies the concept of a solo album more fully than 2007's *Into The Wild* soundtrack and curveball *Ukulele Songs* (2011). In contrast with the predominantly acoustic numbers those albums contained, *Earthling* finds Vedder operating squarely in the rock idiom with which he's most closely associated. Crucially, though there are similarities of approach, and moments which recall Pearl Jam, *Earthling* frames Vedder's rock and punk influences in fresh contexts, embracing the same collaborative spirit that's characterised much of the music he's made away from the band.

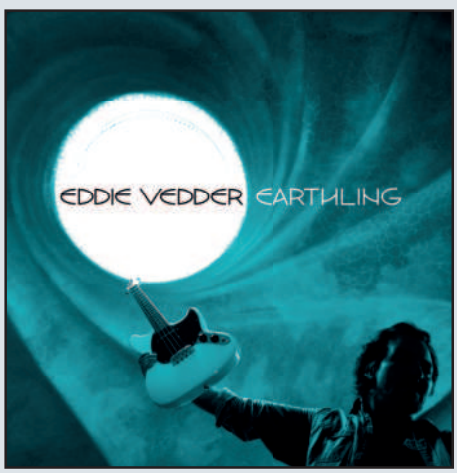
Although producer Andrew Watt has worked primarily with pop acts, he played guitar on Ozzy Osbourne's recent *Ordinary Man*, also co-producing and contributing songwriting to the album. His presence here strengthens the organic feel of the material and performances, via existing musical relationships with Smith and Klinghoffer, and a 10-year friendship with Vedder. A lifelong fan of Pearl Jam and RHCP, he's told *Billboard* that working with Vedder was an "unbelievable moment… I feel I've been ready for my whole life". Watt's studio skills won him the 2021 Producer Of The Year Grammy, and serve *Earthling* well, with a contemporary sound that doesn't blunt the warmth and passion of the delivery.

Earthling's musicians have already backed Vedder live, and have been announced as his touring band, an indication of the strength of chemistry captured here. Continuing the theme, Vedder recently spoke of arranging *Earthling*'s tracks as a set list, with guest cameos in the closing numbers. Appropriately, Invincible opens with spacey analogue synths, acoustic guitar and Vedder's spoken ad-libs on the theme preparing for take-off, before Smith's stadium-sized beat kicks in under lush harmonies and Who-like guitar textures. Vedder weaves typically thoughtful vocal melodies, drawing the listener back to the centre of the song, as is the case throughout the album.

Power Of Right's drum loops and fuzztone riff characterise *Earthling*'s most consciously modern moment, grounded by a high, powerful hook from Vedder. By contrast, Long Way's lilting acoustic and jangling electric guitars, overlaid with a languid close-harmony chorus, bring to mind Tom Petty, the influence acknowledged by Heartbreaker Benmont Tench's keyboard cameo. A highlight of the album, it's followed by Brother The Cloud's meld of psychedelic guitars and punky vigour, Vedder's melody and full-throated delivery redolent of Pearl Jam.

Energetic ensemble playing lifts Fallout Today from a generic acoustic intro riff to a redeeming, resonant chorus, Smith playing to Vedder's phrasing in places. Watt's cinematic production smooths The Dark's flow from bracing modern rock, through a rhythmically intricate interlude, on to an explosive finish under Vedder's uplifting lyric, the positive mood carried through The Haves, a love song which builds from spare acoustic guitar to a string-enhanced coda, Vedder skilfully avoiding cloying sentimentality.

Vedder's set list analogy holds as three consecutive punked-up tracks follow, Good And Evil's jagged riffing and angry vocal recalling *Vitalogy*'s noisier moments. Vedder's edgy delivery and staccato guitars enhance Rose Of Jericho's impact with a post-punk feel. Try brings things back in line with *Earthling*'s pervading sense of melody, hitting an infectious sweet spot between The Clash and 60s beat boom influences as Stevie Wonder adds effervescent harmonica motifs. The big guns keep on coming, as Elton John duets and plays rollicking piano on the breezy Picture, and Ringo Starr adds typically characterful drum fills to Mrs Mills. *Sgt Pepper* horns and Strawberry Fields-style mellotron edge things toward pastiche, but Vedder's lyrical character sketch and the song's composition retain sufficient character of their own.



Earthling gives an uplifting sense of the creative energy shared between Eddie Vedder and his keenly empathetic collaborators, distilled into striking, memorable songs, and unified by a fresh, cohesive sound. On this evidence, it's to be hoped the partnership forges ahead as the day jobs allow.

Photo: Danny Clinch

Eddie Vedder: he's not a "say cheese!" kind of guy

Coming Around Again

Pre-shoegaze pioneers circle back, tighter and tauter. *By Chris Roberts*

Loop: whoa, guys, what was in that tea?

Loop
Sonancy
★★★
Cooking Vinyl REACTOR 06 CD (CD, LP)

Although an EP tested the waters in 2015, it's over 30 years since Loop released an album. Back around 1990, *Melody Maker* would rave wantonly about the noise made by them, My Bloody Valentine and Spacemen 3. Such sonic terrorists were championed as alternatives to processed pop, to jangly twee indie, to baggy blokey shuffles. In the maelstrom of their rackets we heard art, rebellion, a hungry quest for the unknown. We hoped these flailing guitar shrieks and repetitive motorik insistences would forge something new, would break on through to the other side.

All the purple prose in the world couldn't quite make that happen. OK, the Valentines became revered standard-bearers for non-conformist loudness, and Spacemen 3 breakaways Spiritualized morphed into bastions of the blues. But it'd be a stretch to claim music was forever changed by these bands. They have their niche, and their impersonators, but at the centre of things the light entertainment show goes on. In fact, guitars have fallen out of fashion even among "alternative" types, as electronica rules the roost. Loop are chiefly remembered as a cult name, an outfit who roared briefly and ferociously, at least leaving a few dents in the plaster. Their three albums – *Heaven's End, Fade Out* and *A Gilded Eternity* – nowadays sound "of their time" if you're feeling jaded; timeless if you're high.

In fact, after they split in '91, Loop mainman Robert Hampson himself moved into more electronica-based work with Main, later working in the musique concrète field in France. When Loop were tempted back for gigs a few years ago, it rekindled his interest in the guitar. *Sonancy* (meaning, loosely, the creation/production of sound) is a buzzing, hissing snake of a record, gunning out its ideas in compact shapes – there's nothing too long or indulgent here – and perhaps a snapshot of a man realising an amped-up guitar can still summon vitality. They stop short of psychedelia or space rock now: it's closer to Neu! or Can (in their most focused moments), or Hawkwind, and any thrashing excess of their past is replaced by a keener sense of editing, an awareness of quasi-minimalism. The Loop of 2022 are about surgically precise razor-cuts, not random, hope-it-hits-something cutlass-waving. Not that it's krautrock, exactly, but it bears more of a cool European demeanour, less in thrall to the nihilism of the Suicide-Stooges boys' club.

It does take a while to find its stride. The first few numbers – and while there are vocals low in the mix for diehard fans to strain to analyse, they might as well be instrumentals – come across as tentative. Eolian, Supra and Isochrone brew up an atmosphere, albeit a nervy, unresolved one. From Halo onwards, however, we have jet packs. Penumbra II and Aurora want to take us to the stars. Today's world won't respond to Loop's sonic architecture (yes, we really did use phrases like that three decades ago) the way we did back then, but the conscious streamlining and concentrated conviction here justifies their reanimation. Whoop!

Alt-J
The Dream
★★★★
Infectious 4050538707205 (CD, LP)
Wilfully complex nu-prog yields gold

While the fourth album by Alt-J is, in parts, more gentle and rural than the Leeds-formed trio's others, it's still a showcase for an array of hyperactive ideas, abstruse lyrics and dizzying juxtapositions of sounds and genres. Art-rock, a nebulous category, is just about the only label that'd stick as they sidestep daintily from Nick Drake reveries (Get Better) to Escher-esque synth-pop structures (Hard Drive Gold). Touching on the pandemic, loss, teenage lust and serial killers, it almost begs to be a minority interest. Yet millions around the world buy into the Alt-J mythos, and dismissing them as posh dilettantes is now an infra dig pose. They build their own world. Eventually you grasp its shrewdly filtered emotion and want to live there, too.
Chris Roberts

Kris Barras Band
Death Valley Paradise
★★★★
Mascot Records M 76632 (CD)
Catchy new album from ex-cage fighter

Heavier in tone and outlook than his previous offerings – almost certainly a reaction to the global pandemic and the restrictions it placed on artists – *Death Valley Paradise* sees Kris Barras and his band in fine form. Although their image might initially indicate otherwise, what you've got here is a well-written, easily accessible and hugely enjoyable melodic metal album delivered by a very talented band. Despite the apparent lyrical anger at times (the anthemic My Parade, for example) the songs themselves are uncontroversial and commercially appealing, no more so than the gloriously catchy Cigarettes And Gasoline and the lighters-in-the-air Wake Me When Its Over. It's still a guitarists' album, though, and material like Long Gone proves that Barras is no slouch in that department, either.
John Tucker

Caroline
Caroline
★★★
Rough Trade RT 0150 (CD, LP)
Slowly does it for emo-folk newcomers

Space and stealth are keynotes for this London-based eight-piece, who bring to mind a reflective twist on the experimental avenues explored by Black Midi or Black Country, New Road. Caroline work their slow-burn magic in the haunted hinterlands between Slint, American Football and Appalachian folk, using piercing violin drones to Velvet Underground-ish effect and evoking Mogwai in their languid, stalking snares. Dark Blue is exemplary, revelling in repetition and rapture with a sensitivity towards space that recalls American Football. Good Morning (Red) suggests more hymnal leanings; Engine (Eavesdropping) is ruminative and fraught, intuitive in its understanding of dynamism and detail. Skydiving Onto The Library Roof emerges as an enigmatic standout, but everything here suggests a band edging sideways towards something special at their own measured, glacial pace.
Kevin Harley

Grace Cummings
Storm Queen
★★★★
ATO ATO0589 (CD, LP)
Let there be drama

This Melbourne-based drama-school graduate takes centre-stage with an actor's instinctive command of mood and meaning on her second album of brooding gothic folk. Recognising that a little backing can go far with a voice so strong, Grace Cummings sings to the gallery on Heaven, fraying vocals stretched to cracking point over raw acoustic backing. The gentler Always New Days Always milks maximum suggestion from minimal means, wavering between defeat and determination fluently. A spirit of resistance and resilience suggests itself on Freak ("be proud") and Here Is The Rose ("I'm alive"), with scratchy fiddles adding earthy textures to the controlled tempests. Like Cat Power harnessing the elements, Cummings wrestles choppy emotions into submission with authoritative force: when she sings, "Nothing can stop me," on Fly A Kite, she brooks no argument. *Kevin Harley*

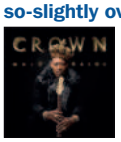
Eliminator
Ancient Light
★★★★
Dissonance Cherry Red DISS 0188 CDD (CD)
Thrilling second album from British metallers

With one eye on traditional metal in the rearview mirror and the other focused squarely on the 21st century, Eliminator's second album is an enjoyable body of work crafted out of the desperation of lockdown but no less demonstrative of what a contemporary metal album should sound like. Riffs there are aplenty, but nuances like the flamenco insert in the album's admirable centrepiece, The Sculptor

Cate Le Bon: that moment halfway through a photoshoot when you realise you've left the oven on

And The Stone Lady, and an emphasis on memorable phrasing and hooks, lend *Ancient Light* an air of superiority. OK, so the ghost of Iron Maiden does appear at times, but such touches only serve to embellish the album rather than detract from it. A thoroughly enjoyable release from one of the UK's best kept secrets. *John Tucker*

Eric Gales
Crown
★★
Provogue PRD 76442 (CD, 2LP)
Impressive bluesman ever-so-slightly over-supplies



American Eric Gales cut his first two albums as a precocious 90s teen but has since overcome incarceration and addiction to remain a contender for the blues-rock crown. His mix of Hendrix-y guitar and Lynott-esque vocal is almost overpowering on opener Death Of Me. The next song features a Stax horn arrangement, then a brief instrumental interlude precedes the clipped funk of the title track on which Joe Bonamassa guests. And there's still a dozen tracks left to hear! Bonamassa, who co-produced, clearly allowed Eric his head. But if the talented, assertive Gales is to emulate Lenny Kravitz and create a distinctive identity by pulling so many musical strands together, he needs to find his focus. The guitar heroics can speak for themselves. *Michael Heatley*

Simone Felice
All The Bright Coins
★★★
Chrysalis BRV 34 (CD, LP)
Felice Brother hones his own songwriting talents

Twelve years after leaving his siblings' band, ex-Felice Brothers drummer Simone has become an in-demand producer who's worked with The Avett Brothers, Bat For Lashes and The Lumineers. But this new solo album demonstrates his own blossoming songwriting talents. Opener Year Around The Sun establishes *All The Bright Coins*' nostalgic tone, a vibe that comes full circle with closer After The Rain. In between, highlights include Moonlight Promises, the poignant Puppet – featuring folktronica don Four Tet – and No Tomorrows, but really, *All The Bright Coins* is an immersive record designed to be listened to as a whole. The four spoken-word tracks – The World's Fair, 90s, All The Kings Of Earth and Bare Trees – might put off some, but they contextualise these minor-chord reminiscences of Felice's childhood and career incredibly well. *Mischa Pearlman*

Robert Glasper
Black Radio 3
★★★★
Loma Vista LVR 02636 (CD, 2LP)
Jazz supremo unleashes third instalment in series

The original *Black Radio,* recorded as Robert Glasper Experiment and released back in 2012, won a Grammy and became the first album to debut in four different genre charts in the US (hip hop, R&B, urban contemporary and jazz). That should give you an idea of the eclecticism on offer on *Black Radio 3* and the illustrious tradition that has now been established. Glasper takes us on a journey of black consciousness and bonhomie with his posse of celebrity friends, including regular contributor Common, plus Killer Mike, Q-Tip, Posdnuos, J.Hud, Gregory Porter and India Arie (to name just a third of the contributors). It's a celebratory, uplifting and occasionally provocative mixtape-like melange bringing together virtuoso jazz, neo-soul and big beats in the spirit of cooperation. *Jeremy Allen*

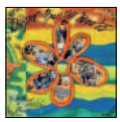
Janis Ian
The Light At The End Of The Line
★★★★
Rude Girl Cat RGR 101 (CD)
Legendary singer-songwriter's last hurrah

Janis Ian was just 15 when she made her debut in 1967 with the US hit Society's Child, a provocative song about an interracial love affair that ignited a long and illustrious career that now, sadly, concludes with this album, announced as her final work. As a parting shot, *The Light At The End Of The Line* is as strong as, and at times even stronger than, some of the iconic 70s albums she built her fame on. Ian has always been a silver-tongued wordsmith and a perspicacious observer of human life but here she displays a worldly wisdom brought by age and experience. Highlights include Resist, a militant feminist anthem set to a rock groove, and the achingly beautiful Nina, a heartfelt homage to Nina Simone. A sublime epitaph to an extraordinary career. *Charles Waring*

The Jazz Butcher
The Highest In The Land
★★★★
Tapete TR 492 LP (CD, LP)
Cult hero leaves the stage with habitual elan

"My hair's all wrong, my time ain't long/ Fishy go to Heaven, get along, get along". So sings the heroic Pat Fish, aka The Jazz Butcher, on this posthumous farewell album. It's full of his customary dark wit, self-awareness and indomitable spirit. He passed away in October last year after a four-decade career which may not have yielded the commercial success many of his "indie" peers and friends fell into, but always commanded respect (1990's Girl Go was the most underrated song ever released on Creation) and a simpatico chuckle (recent reissues were knowingly entitled *The Wasted Years*). A wry eccentric, his songs here on bacon-faced Brexiteers, the beauty of Europe and, inevitably, mortality are languid and literate. He'll be much missed. *Chris Roberts*

Davey Johnstone
Deeper Than My Roots
★★★★
Spirit Of The Unicorn SOUMCD 0012 (CD)
Belated follow-up album to 1973 debut



As the longest serving continuous member of Elton John's band, Davey Johnstone has added many notable, yet subtle solos to that memorable body of work. Although Elton gained an excellent, enduring sideman, folk-rock lost a rising star – Johnstone added a tuneful, rootsy edge to Magna Carta when he joined in 1970. Despite coming 49 years after his last solo album, *Smiling Face*, *Deeper Than My Roots* shares many of the same values as its predecessor. It is full of impeccably played, well-crafted material such as the swooning Meu Amor, the wig-out of Deeper or the Beatle-esque psychedelia of Black Scotland. Johnstone's son, Elliot, handles most of the vocals, yet Johnstone's voice sounds as affecting as it did in 1973 on the raucous glam-stomp of Boxer In The Corner. *Daryl Easlea*

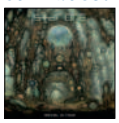
King Hannah
I'm Not Sorry, I Was Just Being Me
★★★
City Slang SLANG 50239 LE (LP)
Liverpool duo conjure up some swampy mischief

Although they met waiting tables in Liverpool, King Hannah duo Hannah Merrick and Craig Whittle are spiritually closer to Low, Tom Waits and The Kills than their home city. Pleasingly hard to pin down, they flip from early Goldfrapp on the taunting Big Big Baby, via The Beta Band's mischief on Foolius Caesar to sharing Dry Cleaning's warped folk in the semi-spoken Go-Kart Kid. Even the three instrumentals take in diverse sources including Ry Cooder and Mira Calix. The pair are saved from being all over the shop by Merrick's patient, clear delivery, contrasting nicely with her playful lyrics. Whittle takes the same approach on his sole vocal, with Ants Crawling On An Apple Stork resembling a ferociously hungover Richard Hawley. King Hannah's reign should be mesmerising. *John Earls*

Cate Le Bon
Pompeii
★★★★
Mexican Summer LPMEX 3153 LE (CD, LP)
Art-popster's sixth redraws emotional contour lines

Evoking the dislocating experience of life in lockdown, Welsh experimental pop artist Cate Le Bon's sixth album initially feels as fragile as the ruins of its namesake city. Forced solitary confinement may have buried its creator under the emotional equivalent of ash and debris ("Upset and out of touch/Good grief, you missed so much" she sings with an almost traumatised detachment on Remembering Me), but Le Bon has ultimately emerged with a work that, like any rich archaeological site, reveals new facets with each visit. Opener Dirt On The Bed sets her Nico-like deliver to a woozy John Cale arrangement while Running Away filches Bowie's *Low*-era sax vibes for its own stark synthscapes in order to create something that feels simultaneously ancient and modern – a kind of no-time awaiting a new age. *Jason Draper*

Arjen Anthony Lucassen's Star One
Revel In Time
★★★★
InsideOut Music 19439935172 (2CD/2LP+CD)
Third outing for ambitious sci-fi-based project



After 11 years Dutch multi-instrumentalist and musical polymath Arjen Anthony Lucassen has returned to his Star One project. Like *Victims Of The Modern Age* (2010) and *Space Metal* (2002) *Revel In Time* is both conceptually inspired by sci-fi themes and boasts a raft of guest singers and soloists, with the vocalists including Joe Lynn Turner, Brittney Slayes (Unleash The Archers), and Tony Martin (ex-Sabbath), as well as guitarists Steve Vai and Adrian Vandenberg among the soloists. The material ranges from the Yes-ish Prescient to the frenetic, Rainbow-ish opener Fate Of Man, with A Hand On The Clock taking top honours for both a great vocal performance and exhilarating keyboard workout. In a twist on things, the second disc features the same tracks with different vocalists. *John Tucker*

Photos: (Loop) Simon Ridley

The Twilight Zone

Prog-rock survivors file their report on the state of things. *By Nick Dalton*

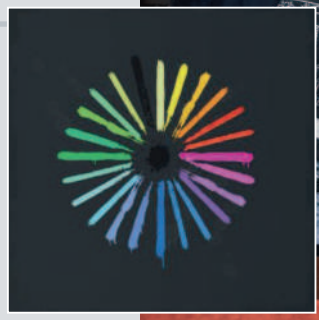
Marillion: this might explain their cinematic vision

Marillion

An Hour Before It's Dark

★★★★

earMUSIC 0217424 EMU (CD, LP)



If you set aside 2019's *With Friends From The Orchestra*, a reimagining of favourite tracks with strings, it's been more than five years since Marillion's last studio album, the Top 5-reaching *Fuck Everyone And Run (F.E.A.R)*. That album confirmed Marillion's relevance six decades into their career, with its tracks capturing the tumult of Brexit and its prescient tracks about Leavers and Remainers.

Given that the group's current line-up are now safely into their fourth decade – incredibly, the last change came when singer Steve Hogarth replaced Fish in 1989 – one could be forgiven for thinking that things were slowing down for the veteran rockers. But, no, here they return as grandiose and eloquent as ever, latterday champions of prog.

An Hour Before It's Dark isn't a concept album but there's darkness and a running theme of doom and gloom that unites it, some of it due to the lockdown world from which it emerged, in part due to the impending destruction of the planet. Everything is on an epic scale, starting with Be Hard On Yourself, a choral, near-orchestral intro leading into a seeming appeal for human restraint, right through to the finale, Care, the title track in all but name, a soothing 15-minute opus that likens the world to a patient in care, living from day to day "an hour before it's dark". In between we get Reprogram The Gene, a love song for our world, and the planet-stripping sorrow of Murder Machines, Hogarth's bleak lyrics and angst-ridden vocals echoing the rest of the album, equally.

The record has darkness at its heart, but that doesn't mean it's gloomy; guitarist Steve Rothery provides echoing, often sweet licks that counterbalance the black vision while the keyboards of Mark Kelly swirl and shimmer. There's a pomp and vision – not to mention decent tunes – that turn it into a statement for our times.

Marillion have always gone their own way. This pre-apocalyptic affair sees them dealing with difficult times in their own curiously poetic fashion.

Q&A

Founder member Steve Rothery sheds light on the darkness within Marillion's new album

The album has been a long time coming. What was the hold-up?
It's taken a bit longer and was a slightly different album to make because of the pandemic. Part of the time I was shielding – I have Type 2 diabetes – so was working from home. Then, when we all got together, there was an enthusiasm and energy. There's something special when all five of us are in the room.

When did you start the album?
We tend to jam when we record and parts of those jams become part of the finished songs. We'd done some of that before the pandemic hit, then it was a real on-off situation. We don't always agree on direction and only work on ideas we all like so it's still a bit like herding cats – but it all came together!

There are some serious subjects tackled…
You have to be aware of the bigger picture, not only the pandemic but how we're destroying the planet for future generations. You have to acknowledge the problem without being too preachy. Sometimes the lyrics are only half-finished when the music's pulled together. We trust Steve's vision – I only heard Reprogram The Gene when we were mixing it!

Do you mind that, despite Marillion's success, you've never been trendy?
No, we weren't fashionable even during the height of our commercial success. People didn't know what to make of us. I expect the new album to get in the charts, even if it's only for a week. It makes a point and sticks two fingers up to the gatekeepers of cool.

You've got five Marillion Weekends coming up, one in England (Leicester, 27 May). They sound like gentle B&B escapes for third-age rockers…
It's actually 3,000 of our most rabid followers, a global family get-together. It's easier than touring, particularly in a post-Brexit Europe. And at our age it's nice to be somewhere for four days rather than waking up in a new country every day!

What next?
We have to learn to play the new album. Then we've got a lot of great music that didn't even make *this* album so we're halfway to making the *next* one! *As told to Nick Dalton*

John Mayall

The Sun Is Shining Down

★★★★

Forty Below FBR 026 (CD, LP)

Guests help celebrate a legend's retirement

There isn't much British blues godfather Mayall hasn't done in his 88 years, and here he finesses the "guest guitarist" format he rolled out for 2001's *Along For The Ride*. It also coincides with his giving up touring.

Yet the spotlight remains firmly on the main man on organ and vocals, fronting his long-serving rhythm section of Jay Davenport and Greg Rzab. The biggest impact is made by one-time Dylan sideperson Scarlet Rivera, whose violin contributes to two tracks. We also hear electric ukulele (Jake Shimabukuro), and baritone guitar (Buddy Miller), but it's regular guitarist Carolyn Wonderland who tops the lot, decorating the closing, autobiographical title track in slinky style. If *The Sun Is Shining Down* is Mayall's recording swansong, he leaves on a high. *Michael Heatley*

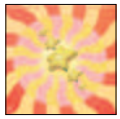
Moonchild

Starfruit

★★★★

True Thoughts TRU 423 (CD, LP)

LA trio shine on stellar fifth album



There's a haunting, siren-like magnetism to the wispy, caressing vocals and layered harmonies of Moonchild's Amber Navran, whose gorgeous sound is framed by a combination of lush, woozy keys and head-nodding beats created by fellow band members Andris Mattson and Max Bryk. The group's uniquely trippy and laid-back R&B sound – which generally eschews loud, up-tempo tunes – reaches it apotheosis here on a fourteen-song collection where soulful guest contributions from singers Lalah Hathaway and Chantae Cann as well as rappers Ill Camille and Tank fit perfectly with Moonchild's chilled aesthetics and sumptuous jazzy sound baths. It's hard picking a standout track as the album is uniformly excellent, but the languorous opener, Tell Him, which is brimming with romantic yearning, encapsulates the trio's beautifully understated style. *Charles Waring*

James Morrison

Greatest Hits

★★★

Believe BELIEVE 013 CD (CD, LP)

Rugby-born troubadour reworks his back catalogue

Greatest hits compilations are usually simple cut and paste jobs that require little effort or investment by record companies looking to make a quick and easy buck. James Morrison, however, has created a best of with a difference by re-recording some of his most popular tunes with fresh arrangements. Hits like Broken Strings, Give Me Something and Wonderful World sound deeper and much earthier than the pop-slanted originals, thanks to gritty organic arrangements which allow Morrison to show off his husky voice's more soulful side. Besides revamps of older tunes, there are also a couple of new numbers, including the brassy anthem Who's Gonna Love Me, which comes across like an old Motown track beefed-up on steroids. *Charles Waring*

Mothermary

I Am Your God

★★★★

Italians Just Do It Better IDIB 183 (CD, LP)

Twisted pop from NY twins

Three years ago, Mothermary worked their charm on Aqua's Barbie Girl, transforming it into

a seductively brilliant piece of art pop (no, really). The cover set the tone for a string of singles that make up much of their debut album, *I Am Your God*, and the duo – New York-based twins who left their Mormon community in Montana to make music that confronts the hypocrisies of religion – deal in moody electro-pop and thickly mixed synth. Hypnotic from the start, it really gets going with an irresistible cover of Madonna's Like A Prayer, the pulsing Burn With Desire, and Gaga-esque single Pray. A debut offering that's by turns thrilling, creepy, and unabashedly sexy.
Kate French-Morris

North Mississippi Allstars
Set Sail
★★★★
New West NW 6510 (CD, LP)
The magic of Memphis

This is the most soulful album yet from brothers Luther and Cody Dickinson. The initial feel of laying down a lazy groove, however, dissipates the closer – and louder – you listen. Set Sail Part 1 sets the tone, seemingly casual slide guitar licks over equally casual drums and bass yet it flows as relentlessly as the Mississippi. New chum Lamar Williams Jr, son of the Allman Brothers bassist, adds harmonies and his vocals on varied tracks alter one's perception. Never Want To Be Kissed, sung by Stax star William Bell, is an instant yet edgy soul classic, Authentic is a rocking and unsentimental plea for peace while there are repeated nods to *Keys To The Kingdom*, the dark 2011 memorial album to the brothers' father, Memphis music hero Jim Dickinson.
Nick Dalton

Thurston Moore
screen time
★★★
Southern Lord LORD 293 (LP)
Ex-Sonic Youth's lockdown instrumentals

Given how prolific Thurston Moore is, it shouldn't be surprising that the former Sonic Youth frontman found time to write and record an album during the summer of 2021. Nor should the nature of this record – a series of instrumental guitar pieces – be particularly unexpected, given his proclivities for experimentation and the avant-garde. Intended as both a response to the state of the world and a (slightly confused) way of questioning the amount of time kids spend looking at screens – these 10 somnambulistic tracks are intended to offer a peaceful, dreamy reprieve from the stress of modern life. And while The View, The Dream and The Walk are particularly soothing, the whole thing is a lovely escape from waking life.
Mischa Pearlman

The Reds, Pinks And Purples
Summer At Land's End
★★★
Tough Love TLV 142 (CD, LP)
Side-project turns main project for Bay Area veteran

Glenn Donaldson's countless other DIY projects (most notably Skygreen Leopards) may not have landed him much recognition, but the welcome simplicity of The Reds, Pinks And Purples has seen it leapfrog any other concerns. Here is blissful 80s indie pop that will have you checking for a Creation or 4AD catalogue number. Guitars jangle with themes of heartbreak much as per previous albums but as well as the happy-sad singalongs of old (see Let's Pretend We're Not In Love, Don't Come Home Too Soon – that Cure drum machine matched by Donaldson's Robert Smith-alike croon), he adds some campfire-friendly instrumentals much in the style of Yo La Tengo. Those lucky enough to find the recent Dinked Edition get a bonus LP featuring 11 more of these instrumentals but honestly, Summer At Land's End is sweet enough as it stands. *Mike Goldsmith*

Michael Rother & Vittoria Maccabruni
As Long As The Light
★★★★
Gronland CDGRON 258
Krautrock royalty's new crown jewels

Renowned as one of Germany's prime musical innovators through his work with Neu! and Harmonia, Rother's prolific parallel solo albums have complemented his ever-questing spirit since 1977. After hooking up with Pisa-based Italian sound sculptress Vittoria Maccabruni in 2020, the pair became partners in musical exploration and life, Rother finding his muse to enter another startling musical phase at 71. This first evidence places his keening guitars against Maccabruni's darkly hued electronic backdrops to evocative effect: chiming bells on Edgy Smiles, glistening textures sprinkling See Through or breathing effects over the human heartbeat vamp of Codrive Me. Most striking are her treated vocals on You Look At Me and Forget This, along with the drum 'n' bass infusion of Curfewed and motorik techno beats on Happy, which seems apty titled. *Kris Needs*

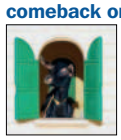
Sally Shapiro
Sad Cities
★★★★
Italians Do It Better IDIB 171 (LP)
Duo pick up the thread half a decade later

It's fitting for Sally Shapiro that they called their "last single ever" If You Ever Wanna Change Your Mind – and lucky for us that they did change their mind. Returning five years later with fourth album *Sad Cities*, the Swedish Italo disco duo – Johan Agebjörn and famously shy vocalist Sally Shapiro, with her Valerie Dore-style pseudonym – have lost little of the magic that earned their 2007 debut *Disco Romance* critical acclaim. A love letter to Italo disco accompanied that album, and their meticulous fondness for the genre remains patently clear. Buoyant opener Forget About You enjoyed an earlier outing as a collaboration with Ryan Paris, but the rest of the album parades Italo's sadder side: wistful train journeys, cold synthy cityscapes, forlorn saxophone, longing and regret. *Kate French-Morris*

Starry Eyed And Laughing
Bells Of Lightning
★★★
Aurora AUR 20 (CD)
12-string heaven from UK Americana pioneers

Those saddened by the recent passing of Mike Nesmith will find solace in this unexpected comeback album from the band that supported him at the legendary 1974 *ZigZag* Roundhouse concert. Londoners Tony Poole and Iain Whitmore played Americana long before it was fashionable, and this third album of new material, 46 years after the second, hits the sweet spot between The Byrds and Moby Grape. Yes, there's an element of "spot the Rickenbacker riff", but who didn't say that about Tom Petty? Two unrecorded 70s songs, Three Days Running and Faith Hope & Charity, make a welcome appearance, but it's ecstatic opener Set Me Free From This Lost Highway that sets the tone. A dose of much-needed winter sunshine. *Michael Heatley*

Superchunk
Wild Loneliness
★★★★
Merge MRG 780 LP (LP)
College rock gods continue comeback on sublime 12th



In 2010, American indie-rock survivors Superchunk released *Majesty Shredding*. Their first new album in almost a decade was not just worthy of their influential history, but kickstarted a fruitful rebirth for the Chapel Hill band. Twelve years on, *Wild Loneliness* is their third record since, and it bristles with the same exuberance they've always had. These 10 infectious, jangly anthems are more sedate than their scrappier, punkier early efforts – there are even horns here – but the band's trademark sense of wonder and *joie de vivre* remain intact. Indeed, On The Floor, This Night and Refracting are all caught between youthful abandon and adult acquiescence, while mournful closer If You're Not Dark adds some welcome wistful warmth to the proceedings, too.
Mischa Pearlman

The Temptations
Temptations 60
★★★★
UMe (CD) 3852486
Six decades on, the sovereigns of soul are doing fine

The colossi deliver a remarkably vivacious album, steered by founding member Otis Williams and current hires, two of whom have been there since last century but probably still feel like new boys. When it's not produced by Williams and friends, it's helmed by Narada Michael Walden or Smokey Robinson. They've pulled out all the stops. Smokey joins in on his Is It Gonna Be Yes Or No, the first time their mentor has dueted with The Temps (except for a Christmas song). It's insanely gorgeous, and the interplay of those voices has you reviving your Motown love for days afterwards. When We Were Kings is a self-congratulatory crackerjack, and there's even some hip hop amid the soul and funk jams. Irresistible.
Chris Roberts

Frank Turner
FTHC
★★★
Polydor 3817864 (CD, LP)
Singer-songwriter sheds the folk-punk troubadour label

Frank Turner cut his teeth on the UK punk/hardcore circuit with his band Million Dead before they split and he launched his solo career in 2005. *FTHC* is his ninth record since then, and as its title – short for Frank Turner Hardcore – indicates, it's something of a return to those roots. Indeed, aggressive opener Non Serviam, My Bad and Punches could all *almost* pass for Million Dead songs. Elsewhere, The Gathering and The Resurrectionists owe more to The Hold Steady, Haven't Been Doing So Well is underpinned by Thin Lizzy-esque riffs, while Miranda, which acts as a reconciliatory ode to Turner's transgender father, and Perfect Score are closest to the folky vibe that has dominated his solo material. It makes this LP a curate's egg that, while not his most cohesive collection, has something for everyone.
Mischa Pearlman

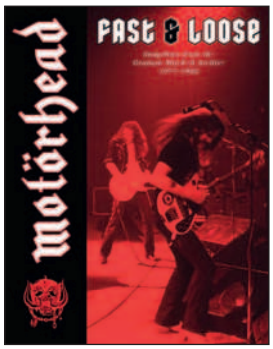
John Mayall: still knockin' em out at 88

Photos: (Marmion) Other Roads – Anne-Marie Fowler Photography

NEXT MONTH

Fontaines D.C. Pavement
Father John Misty Jimi Hendrix
Wet Leg Keith Richards

Books



Fast & Loose: Snapshots From The Graham Mitchell Archive 1977-1982

Graham Mitchell

★★★★

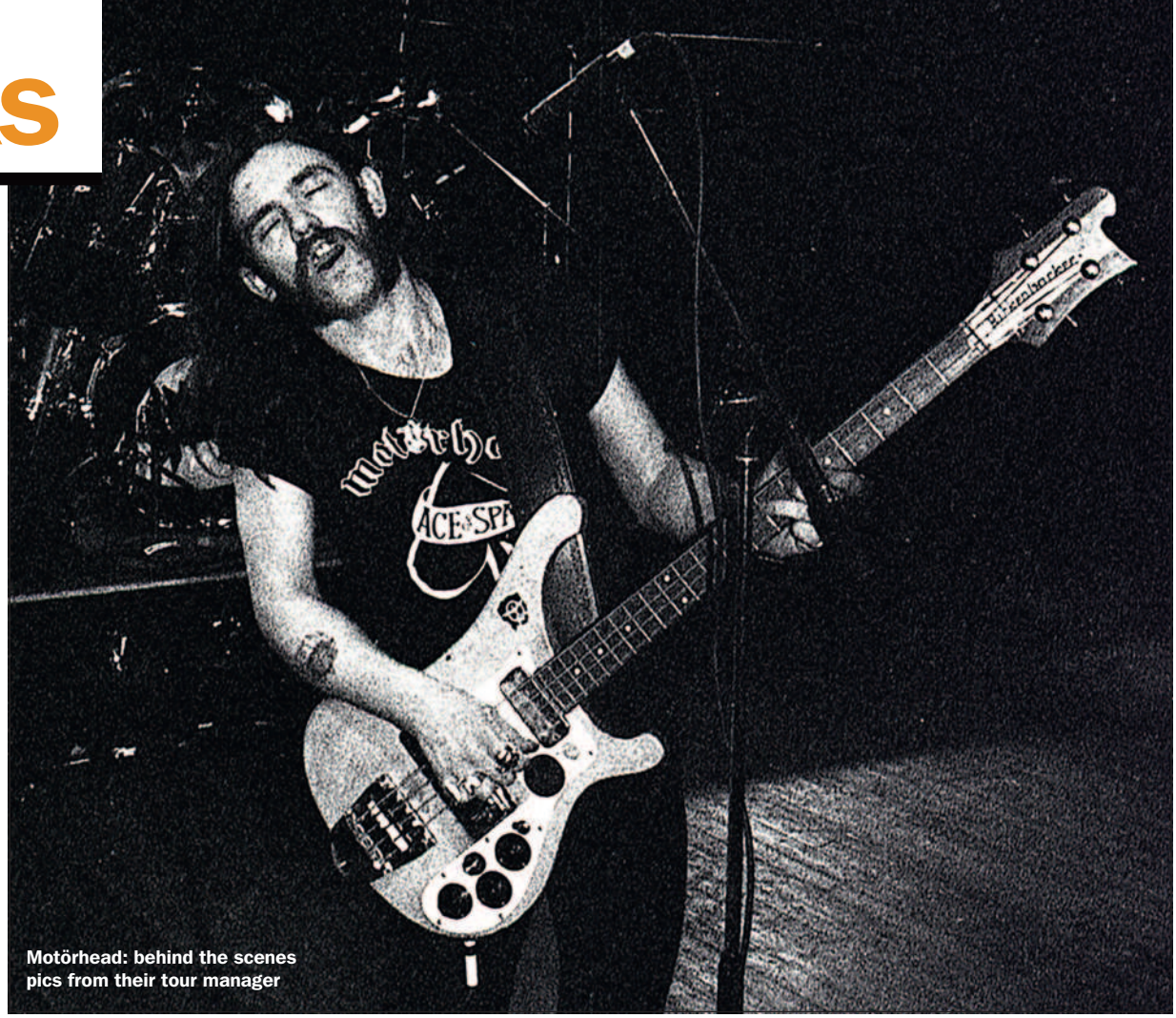
BMG/Murder One, £32

ISBN 9781947026988, 160 Pages

Up, close and rampant; tour manager's happy snaps

Coming into Lemmy's orbit as his drug dealer, Graham Mitchell was Motörhead's tour manager from 1976 through the classic line-up's rise and glory years until its disintegration in 1982. This writer remembers him as a quietly solid rock amidst the lunacy and chaos erupting around him, prone to snapping away on his Nikon camera. I wasn't aware how seriously Graham took this hobby until his shots started gracing BMG's Motörhead reissue programme; grainy, possibly blurred and the intimate antithesis of photo session posing, yet no photographer came closer to catching Motörhead so close or so relaxed, the speed and Special Brew-fuelled energy and craziness positively steaming off the page.

Now there's this whole book, which, quite simply, ranks as the best document yet in catching the unique essence and spirit of one of the mightiest bands this country has ever seen; on the road, in the van, at service stations, onstage and in dressing rooms, laughing, pulling faces or sporting silly masks nicked off *Tiswas*. There's even the Santa outfits I hired for a *Zigzag* cover session, Lemmy fashioning his beard into a quiff. For Motörhead fans eager to see this unique beast caught in its most natural setting, this tome is nothing less than essential. It's just sad that none of this lovely trio are here to see it. *Kris Needs*



Motörhead: behind the scenes pics from their tour manager

Squeeze: The Pop Music Played

James Griffiths

★★★

Orchard Abbott, £14.99

ISBN 9781739957407, 280 pages

Recorded here on paper, chills and thrills and spills

Between 1978 and '82, the period covered by this labour-of-love look by a diehard fan, Squeeze's career trajectory seemed unstoppable, from scrappy, punkish new wave beginnings to a succession of huge hit singles and an album (*East Side Story*) that had critics comparing the group's writing partnership to Lennon & McCartney. Then Chris Difford and Glenn Tilbrook knocked it on the head and re-emerged as a duo – before two further stints under the Squeeze name, the second still capable of selling out sizeable venues today.

The Pop Music Played (a title taken from the lyrics to the album track Someone Else's Heart) concentrates on the first incarnation of the group: concerts, recording sessions and behind-the-scenes machinations are catalogued in painstaking detail, although author Griffiths is often frustratingly light on critical assessment. Still, the book pleases as an info-packed work of reference, each release by the ever-changing line-up afforded equal importance.

Former members (bassists Harri Kakoulli and John Bentley, keyboard player Don Snow) are generous with their memories, but input from more visible players Difford, Tilbrook and Jools Holland might have painted a fuller, more satisfying picture. Squeeze can arguably lay claim to be one of the great singles bands of the era, alongside The Jam and Madness, and examining them in the broader context of the climate in which they plied their wares could have put more meat on the bones. *Terry Staunton*

Dilla Time: The Life and Afterlife of the Hip-Hop Producer Who Reinvented Rhythm

Dan Charnas

★★★★★

MCD, £23.99

ISBN 9780374139940, 480 pages

Extensive biography of pioneering rapper

J Dilla died from a rare blood disease complicated by lupus in 2006, aged just 32. His contribution to pop music up to that point had been profound if clandestine, and it's only really after his death that the rest of us are beginning to appreciate the revolution James Dewitt Yancey instigated in his short life. Hip hop historian Dan Charnas tells several stories in this vastly detailed book: there's biography, which thankfully avoids hagiography, presenting a very fallible human being – despite his genius – who may have been motivated by more earthly desires than his righteous Soulquarian peers. Charnas also emphasises the importance of cultural history, especially Detroit and the social milieu Yancey grew up in, in an industrial city that also produced Motown. Most importantly, it's a musicological tour-de-force, where the author never stints on data to prove his subject's seismic importance. There are bar charts, graphs and grids to demonstrate the nanoscopic changes to timing Yancey programmed on his MPC that made so much difference, and which were then frequently imitated when it became much easier in the digital age. *Dilla Time* is an ambitious and draw-droppingly thorough undertaking that takes beatmaking seriously, and brings new forensic meaning to the expression droppin' science. *Jeremy Allen*

The Hag – The Life, Times & Music Of Merle Haggard

Marc Eliot

★★★★

Hachette, £25

ISBN 9780306923210, 446 pages

The story of an outlaw among outlaws

Country great Merle Haggard was hugely successful, wildly self-destructive, pioneering, misunderstood and massively influential – in other words, a biographer's dream. Haggard himself had two stabs at telling his tale – 1981's *Sing Me Back Home* and 2011's *My House Of Memories* – but Marc Eliot's *The Hag* is an attempt to tell the definitive story, based on over 100 new interviews and deep research.

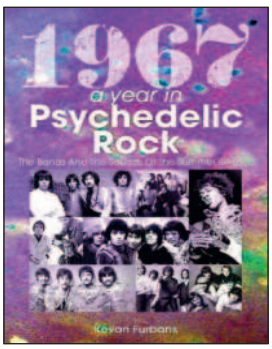
Eliot sets the scene superbly, giving an evocative and unsentimental account of the harsh realities of life during the Great Depression in the US, into which Haggard was born. The country star's formative years are examined in detail, in particular the traumatising effect of the death of Haggard's father, which Eliot sees as the point in which a recklessness and craving for escape and adventure takes hold.

A wild adolescence with spells in various correctional facilities is underpinned by a deep love for country music and Eliot gives the reader potted histories of the musicians that caught Merle's imagination – Jimmie Rodgers, Lefty Frizzell – and a thorough look at the Bakersfield Sound and the sway it would go on to have on American music.

After being in the audience at Johnny Cash's San Quentin gig, Haggard's determination to make something of his musical talent grows and Eliot is painstaking in his telling of Haggard's rise to fame and the adventures which his

Nigel Kennedy: "Okay, everyone, when I hit the C#, you chant, 'You're not singing anymore'"

notoriety brought him. He makes a strong case for Haggard as the true originator of country rock and shines a light on lesser-known periods of his career.
Jamie Atkins



1967 – A Year In Psychedelic Rock
Kevan Furbank
★★★
Sonicbond Publishing, £14.99
ISBN 9781789521559, 160 pages
The summer of love and the origins of psychedelia
In an interesting snapshot of the year, Kevan Furbank presents a B-Z – The Beach Boys to Frank Zappa – celebration of the psychedelic music of 1967 via the contributions of 20 key bands. Given that putting out a couple of albums a year was not unusual back then, the roll call of releases (for example, *The Who Sell Out*; The Byrds' *Younger Than Yesterday*; a pair apiece from The Doors and Jimi Hendrix and, of course, *Sgt. Pepper's Lonely Hearts Club Band*) is pretty much a hit list of classic LPs, which gives the author plenty of material to play with.

Written in an easy-going manner, Furbank's analysis of the music and the bands that created it is informative and demonstrative. Although he's not afraid to go out on a limb – there's an appealing argument that, had it not been for three factors, Pink Floyd "should really be a footnote in musical history" – his main aim is to celebrate and elucidate. His in-depth examination of the works and influences of the major players of this pivotal year is followed by a closing canter which sweeps up a further 18 lesser-known acts, including The Electric Prunes and The Strawberry Alarm Clock.
John Tucker

Original Southend Mods
Andy McAvoy
★★★★
originalsouthendmods@gmail.com, £19.99
ISBN 9781399912624, 158 pages
Irresistible overview of an exhilarating period
Written and assembled as a labour of love by author Andy McAvoy, although *Original Southend Mods* is exceptionally specific in its subject and location, its appeal is universal, capturing the optimism, the style and the scraps of the mid-60s. With reminisces from the-then ace faces, the book offers a tour of the coffee bars, clothes and music of 60s Southend-on-Sea, the Essex mod nirvana at the end of the northern tip of the Thames Estuary.

The original adverts for Rayleigh Motorcycles (A Scooter For Easter?) or The Shrubbery Coffee Club will resonate with all who were there at the time – but it goes much, much wider: every town had their equivalent. Bars such as The Harold Dog, which existed between February 1966 and April 1967, showed what happened when the scene radiated out of London – it looked as cool as anything from Carnaby Street. Its demise, captured in news cuttings (even *The News Of The World* got involved), shows how the swinging 60s collided with the suburbs. *Original Southend Mods* comes to life when examining the bands of the era: groups such as Cops'N'Robbers, Force Five, The Fingers and Flowerpots all had their moments.

Testimonies from those that were there make this an important social history of a celebrated time, though as with everything it wasn't exactly like that, something *Original Southend Mods* sets straight. *Daryl Easlea*

Raving Upon Thames: An Untold Story Of Sixties London
Andrew Humphreys
★★★★
Paradise Road, £20.00
ISBN 9780993570230, 314 pages
Enjoyable chronicle of blues in the Capital
It's hard to believe no one has attempted a book tackling the subject of *Raving Upon Thames* before. As the author points out, the night The Beatles dropped by The Crawdaddy to see the Stones, also in the audience were Eric Clapton and two future Yardbirds: "If a sinkhole had opened up and swallowed the Station Hotel that night, the 60s would never have happened".

Humphreys make a convincing case, and his engrossing and compelling volume musters an undeniably impressive cast list, taking in not just the R&B outfits, but also the weird and wonderful goings on at Eel Pie Island as well as Elvis Costello, Pete Townshend and Sandy Denny in a myriad cast of characters.

The book is full of intriguing detail, and it is the familiar story of the rise of The Rolling Stones which still fascinates, and how much the area played in their rise: "In just nine months, the committed fan could have seen the Stones play 57 times in the Richmond and Twickenham area. What The Cavern was to The Beatles, The Crawdaddy was to the Stones. It was where the band honed its act, built a fan base, gained a manager, debuted a first single and attracted the attention of the national press."

Spare a thought, though, for original drummer, Carlo Little. When the Stones came to play Wembley Stadium in 1999, he was reunited with them – selling hot dogs and burgers from a trailer on the stadium approach.
Patrick Humphries

Uncensored!
Nigel Kennedy
★★★
Fonthill, £25
ISBN 9781781558560, 288 pages
Fiddling from coat tails to rock tales
Classical? No, comedy! Nigel Kennedy is a genius on the violin, hugely proud – and rightly so – of bringing classics to the general public. He doesn't tire of telling us but does so in a self-deprecating, amusingly foul-mouthed fashion that highlights his rebelliousness as something wonderfully schoolboy-ish, hence his dress sense. He even explains the accidental way he came up with that somewhat dubious punk persona (I won't tell, it would spoil the story). And, in fact, perhaps his most rebellious act was turning his back on the respectable classical musician's life to – keep your voice down – *play jazz*.

This book is at its best when racing through his encounters – and collaborations – with the likes of Robert Plant and Yehudi Menuhin, Paul McCartney and Boy George, Stephane Grappelli and The Who.

Imaginary conversations with those other musical tide-turners, Beethoven and Hendrix, might be taking things a little far (apparently they're very impressed with what he's achieved) but the rollercoaster of life's experiences sees him through. You'd never have caught Andre Previn cataloguing his run-ins with the law across Europe or his devotion to Aston Villa. Breathlessly funny.
Nick Dalton

Harry & Me: Memories Of Harry Nilsson
David Roberts & Neil Watson
★★★
This Day In Music, £39.99
ISBN 9781838379872, 357 pages
Nilsson through the eyes of those that knew him
The complex, foreshortened and fascinating story of hard-drinking New Yorker Harry Nilsson has already prompted a documentary film and a heavy-duty biography – 2015's prosaically titled *Nilsson: The Life Of A Singer-Songwriter*, written with access to Harry's personal notes. Now fans and friends get their turn in *Harry & Me,* a good-looking but quite heftily priced hardback compiling reminiscences from those who met him, knew him, worked with him or simply want their name and/or photo in print. Value, it must be said, is added by a compact disc containing 15 snippets of chat from the man himself excerpted from interview tapes procured by UK-based co-author Neil Watson. Included is how Nilsson discovered Without You, the 1972 transatlantic chart-topper that remains his most enduring musical legacy. A familiar story, maybe, but here delivered straight from the horse's mouth.

Nilsson's son Zak gave the project his blessing but sadly passed away last year, lending poignancy to proceedings. Production values are high but occasional textual errors (mainly names) remain. Also, when the call was made to solicit contributions, the condition was "nothing negative" – which results in him being given what seems like a virtual free pass on the wasted years carousing with Lennon and company. While applauding the affection within, even confirmed "Harryheads" will find this requires selective reading.
Michael Heatley

Movies

The Beatles: the best band practice you'll ever be invited to

Absolutely Fabulous

At last, a physical release for the streaming sensation.
By Terry Staunton

The Beatles

Get Back

★★★★

Walt Disney Studios (3 Blu-ray, Disney+)

Following the spectacular triumph of his *Lord Of The Rings* trilogy, New Zealand director Peter Jackson was an obvious choice to take on another iconic cultural property and turn it into three very long films. Similar to his interpretation of all things Tolkien, *Get Back* is again, on one level, an adaptation of an already familiar work, albeit one with a more chequered reputation.

Let It Be, the fly-on-the-wall 1970 documentary helmed by Michael Lindsay-Hogg, painted a sombre portrait of a band on the verge of collapse, feeling far from fine and certainly not fab. Opening in cinemas a month after Paul McCartney officially announced the breakup of the band, it was inevitably received as an epitaph, and the subsequent long absence of home media availability spoke volumes about what the group themselves thought of it.

What's most baffling is that Lindsay-Hogg's 81-minute feature was cut together from the same 60-plus hours of footage Jackson has been given free rein to sort through, and it was the British director's editorial choices that resulted in such a grim affair. Initial resistance to news that *Get Back* was on its way seemed to stem from suspicions The Beatles were attempting to rewrite their own history, but who can blame them when that history was written so poorly and misleadingly?

Through Jackson's eyes, the quartet remain, at times, prickly and combative, but such scenes are in the significant minority. Instead, there's a much greater focus on four friends reconnecting with the job they love, ignited by creativity, enthusiasm and camaraderie. These are men having a whale of a time, in a representation of their warm personalities and innate wit (sympathy here to Peter Sellers) not seen so persuasively on film since the choreographed on-the-hoof antics of *A Hard Day's Night*.

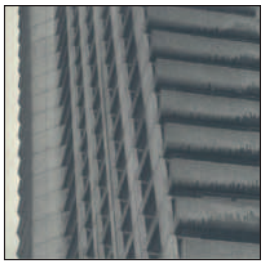
It's worth mentioning the contributions of supporting players, especially the impossibly cool and perma-smiling Billy Preston adding his Fender Rhodes magic to Don't Let Me Down and the song that gives the series its name, the ever-avuncular George Martin troubleshooting as plans for the rooftop gig take shape, and a six-year-old Heather McCartney hilariously mimicking Yoko Ono's idiosyncratic vocal wail. There can't be many watching who wouldn't wish they could step through the screen and become part of the Fabs' vibrant extended family.

In its first four days on the Disney+ platform, the eight hours of *Get Back* registered in excess of 500 million minutes of streaming. That's all well and good, but it's infinitely preferable to hold a physical artefact in your hands. You'll probably want to hug it as well.

"Hey, guys, I think I've written another classic": Macca's on a roll

The rooftop gig: the Fab Four go sky-high

Singles



The Wedding Present We Should Be Together/Don't Give Up Without A Fight *Clue CLUE 101*

The very first note has its heart in the right place, its guitar sound resembling Steve Cropper's on Time Is Tight. The rest of the song also knows exactly what it's about... We Should Be Together is a lovey-dovey duet between Dave Gedge and Louise Wener, the latter far gentler and more harmonious than you remember from Nice Guy Eddie. Their voices mesh beautifully, and you imagine Dave staring into Louise's huge eyes as they sing, though this Sleeper song was recorded at some distance during lockdown. The formula is simple: a great tune perfectly delivered. In 10 years, maybe Bryn and Nessa will be delivering it on a *Gavin & Stacey* seasonal special. Or is it too good for that?

Heavenly John Peel Session 14.04.91 *Precious PRE 006*
Heavenly John Peel Session 07.05.94 *Precious PRE 006*

Precious return with more heavenly goodness – literally, thanks to these two double gatefold 7" EPs of Peel sessions from the jangling Oxford band which came together from members of the noisier, consciously childlike and often shambolic Talulah Gosh. The first Peel session reveals how far the Sarah label group had travelled from their previous iteration: Amelia Fletcher's voice seems more natural, the songs more complex and played with care rather than thrashed. Just listen to the resonant And The Birds Aren't Singing, somehow conjuring up a very English provincial life, church spires, red brick walls, wet stone steps, life's pleasures and disappointments. The percussive rub of fingers on strings brings a confidentiality to So Little Deserve, and there's a floppy-haired pleading to the cautionary Escort Crash On Martin Street. But as they freely admit in the sleevenotes, the band didn't quite have everything together yet: a fourth song on the session was turned down by the producer, so side two contains She Says from the obscure 1990 *Borubudur* compilation, and a lick-over of The Fabs' It Won't Be Long, with its charming innocence slightly offset by Ms Fletcher not sounding quite convinced she will actually belong to you, or indeed anybody. The second EP adds keyboardist Cathy Rogers to the line-up, who recalls the group talking about Kurt Cobain's sudden death at the session and feeling "a bit out of my depth". There's no sign of it in the music: in three years they'd leapt forward, sounding confident, driving and utterly organised on Itchy Chin, grittily 60s Tex-Mex on the organ-driven instrumental Sacramento, and aggressively dismissive of unwanted opinion in Sperm Meets Egg, So What? But when their development stopped, Heavenly ceased trading, yet the powerful feelings, sharp ideas and vulnerable hearts that drove this music still resonate through it.

The Senior Service Live! *Spinout Nuggets SN 055*

Speaking of Steve Cropper... Medway sages Graham Day, Jon Barker, Darryl Hartley and Wolf Howard are the subjects of two releases at the moment (there's a Senior Service studio single on Damaged Goods due out any moment), and here they dare to take on one of the foundation stones of instrumental soul, Booker T & The MGs' Hip Hug-Her, in this agreeably fizzing live 7". It's fine. But Graham Day's Bone-Jacked is total dynamite, kicking up a frenzied frug at the Lotus nightclub circa '66. Oi, you dossing at my bird? Oh, yer bigger than I thought, now you stood up. Er, yeh, don't blame yer, mate: just look at her dance to Bone-Jacked.

Arnald Paul Transparent Ideation EP *Fruits De Mer FRIENDS OF THE FISH 52*

A 10" seven-song lathe-cut EP packaged with a 20-track DVD, *Yellow Facet Lime*. Formerly a tape/CDR-only artist, though with videos littering YouTube, Arnald Paul records onto cassette with overdubs, resulting in a lo-fi intimacy that sounds what it is: one guy at home pouring his ideas onto tape, perhaps never expecting to reach vinyl. The Mellotron-adorned 40 Souls and the twisted chord sequence of The Soiled King, which boasts Joe Meek-esque cosmic guitar, are full of the psych jizzwas of Syd Barrett – his nephew Ian created the sleeve artwork. The Travelling Troupe Of Simon Smart is bonkers 1968-style freak show whimsy; Dr Please is a cosmic demo as if from *Revolver* with lyrics in the tradition of prescribed medicated pleasure. Stiff opens with a really dirty guitar slicing through a string quartet, the heaviest revolution rock could imagine... circa 1970. The psychedelic gods look down at Arnald Paul and smile: Syd, Jimi, Simon Simopath... then again, they are always beatific. It must be the drugs.

Dreamcoaster Dreamcoaster EP *Spinout Nuggets SN 056*

Brighton four-piece featuring former members of Luminous, who cut one forgotten album for Kokopop in New Jersey in 1994. Dreamcoaster is very British noisy indie, heading for dream-pop in the misty sound and smear of guitars teetering towards distortion. Step Outside is a breath of fresh air, with singer Jane Craig celebrating life free from lockdown. I Want You is as thick as a melted Mars bar, Jane's nasal tones cutting through the gunge, and Wake Up presents her in a wave of echo as she urges us to stop dreaming and start living. The latter is as catchy as Omicron: it was humming in my head hours after I played it. There seems to be a clash between the sentiments and the sound, but there's no reason why dream-pop shouldn't be go-ahead and happy. Murky and refreshing, lo-fi yet perky, it's horizon gaze, not shoegaze.

The Weather Prophets Janice Long Session 10.10.85 *Precious PRE 008*
The Weather Prophets John Peel Session 01.12.86 *Precious PRE 009*

The Weather Prophets, here captured by the BBC when indie was still young, though frontperson Pete Astor was comparatively experienced thanks to The Loft/Living Room.

Astor's sleevenotes are highly articulate, clearly explaining the thinking that informed the band and nailing the reasons why BBC sessions could be a more accurate reflection of a band than their records. As if that wasn't enough reason to enjoy these double 7" Precious EPs, the music is more than a little magical.

A vital point about indie is that it was not an accident. As the only thing in 80s Britain that wasn't trying to be slick and businesslike: its very presence was a protest. But while they didn't buy into Mammon, there's nothing remotely chaotic or flaccid about The Weather Prophets, even if you'd never mistake Astor's vocals for the work of Tony Hadley. Listen to the riveting and relentless 24 Years: this is highly organised, brilliantly arranged guitar pop, but not the sort the charts would have noticed, with Astor's confessional lyric delivered with a certain furtiveness. It's a far better version than the one released as Head Over Heels on *Mayflower*. I Almost Prayed has an expansive feel suggestive of the American landscape the band's idols Creedence traversed, though its lyric is personal, not anthemic. The glorious Love Song No 1 kicks off like Smokestack Lightning played by the Velvets, but its tale of romantic exasperation is pure homegrown young adult.

The band not only look different by the time of the Peel session a year later, as Astor points out, they are far tighter, the songs pared to their essence. The version of Hollow Heart is to the point; She Comes From The Rain boasts a dazzling breakdown, simple and ringing; Oisin Little's guitar on Swimming Pool Blue is fundamental rock'n'roll, echoing Scotty Moore in a fresh context, and the rhythm section, Greenwood Goulding and Dave Morgan, perform with a precision and confidence rare in indie of the era. Buffin (of Mott), producing, captures it perfectly. Usual fabulous packaging from Precious, including postcards; these releases speak volumes about their era, and alongside his songs, will transport you back like a Tardis.

Skinshape featuring D'Alma Sua Alma/ Manny Talvez & Alae Remix *Lewis Recordings LEWIS 1112*

Ghana meets Brazil in London via a Portuguese singer, who renders a mournful melody over alluring percussion. The hand drumming resembles The Congos' Congo Man (Jamaican music has a strong Ghanaian thread), but the attitude is more chilled and idle and a little heartbroken. The remixed flip strips it to a lonely rainy walk, with jazzy guitar, keening synths and deep Moog bass; you'd barely know it was the same song were it not for D'Alma's delicious voice. Sua Alma means "your soul", which is appropriate; this 45 is dripping with it.

Mal-One Dangerously Close To Love/Version *Mal-One 006*

Punk visual artist Mal-One pays tribute to Vivienne Westwood's Anarchy T-shirt. It's intriguing that Mal-One examines the iconography of punk while making the same music and apt images himself. It's a Pistols-style affair, steady and chunky, with fat guitars and a chanted vocal that spits what it has to say without labouring the point. The dub version on the flip is way ahead of what many punk bands of the era managed to concoct, The Members and Ruts excepted. While there's something meta here, and we've all learned a lot since '76 which cannot be unlearned, there's no doubting this record's authenticity, and the fact it appears to retail at £5.99 is fully in keeping with the ethos.

Ian McCann
Send new vinyl singles for review to Singles at the usual RC address.

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45 SOUTH BANK ORCHESTRA, Dempsey & Makepeace (Sierra FED9, PS) EX/M 6.00
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45 DENI REID, Loving You (Phillips 6006.559) EX 4.00
45 NEIL REID, Mother Of Mine (Decca F13264) EX 4.00
45 NEIL REID, Angel Eyes (Phillips 6006.389) EX 4.00
45 RELUCTANT STEREOTYPES, Confused Action (WEA 18293) M 4.00
45 R.E.M., The One I Love (PS, IRS IRM 178) M 5.00
45 R.E.M., Shiny Happy People (PS, Warners W0027) EX 4.00
45 R.E.M., Orange Crush (PS, Warners W2960) EX 4.00
45 RENAISSANCE, Back Home Once Again (Warners K17012) M 4.00
45 RENAISSANCE, Northern Lights (Warners K17177) EX 4.00
45 RENEE & RENATO, Save Your Love (Hollywood HWD 003, Red vinyl) EX 4.00
45 RENEE & RENATO, Just One More Kiss (Hollywood HWD 006) M 4.00
45 REO SPEEDWAGON, Keep On Loving You (PS, Epic EPC 9544) EX 4.00
45 REO SPEEDWAGON, Keep The Fire Burning (Epic A2495, Demo) M 5.00
45 REO SPEEDWAGON, Can't Fight This Feeling (Epic A4880, Demo) M 5.00
45 REPUTATIONS, I Believe You (Blueprint BLUX 1001) EX 4.00
45 RESONANCE, O.K. Chicago (Bradleys BRAD 7410) EX 4.00
45 DIANE RENAY, Navy Blue (20th Century 456, US issue) EX 6.00
45 DIANE RENAY, Kiss Me Sailor (20th Century 477, US issue) VG 4.00
45 LITTLE BOBBY REY, Rockin' "J" Bells (Top Rank JAR 525) VG 4.00
45 RHONDA, He's The One (GTO GT 234) M 5.00
45 RHYTHM HERITAGE, Theme From S.W.A.T. (ABC 4095) EX 4.00
45 JOHNNIE RICCO, Run Around Sue (Mooncrest MOON 33) EX 4.00
45 RICE & BEANS ORCHESTRA, Rice & Beans Theme (Contempo CS 2116) EX 5.00
45 RICH KIDS, Rich Kids (EMI 2738) EX 4.00
45 RICHARD, Wishing It Was You (SRT 72258) EX 4.00
45 CHARLIE RICH, Behind Closed Doors (Epic EPC 1539) EX 3.00
45 CHARLIE RICH, The Most Beautiful Girl (Epic EPC 1897) EX 3.00
45 CHARLIE RICH, A Very Special Love Song (Epic EPC 2259) EX 4.00
45 CHARLIE RICH, We Love Each Other (Epic EPC 2868) EX 3.00
45 CHARLIE RICH, Benji's Theme – I Feel Love (Epic EPC 4297) EX 4.00
45 CHARLIE RICH, Since I Fell For You (Epic EPC 4510, Demo) EX 5.00
45 CHARLIE RICH, Even A Fool Would Let Go (Epic EPC 5092, Demo) EX 5.00
45 CHARLIE RICH, I'll Wake You Up When I Get Home (Elektra K12348) M 5.00
45 PAUL RICH, Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini (Embassy WB 403) EX 4.00
45 CLIFF RICHARD, Move It (Columbia DB 4178, Grn lbl) VG 4.00
45 CLIFF RICHARD, High Class Baby (Columbia DB 4203, Grn lbl) VG 5.00
45 CLIFF RICHARD, Livin' Lovin' Doll (Columbia DB 4249, Grn lbl) VG 6.00
45 CLIFF RICHARD, Mean Streak (Columbia DB 4290, Grn lbl) VG 4.00
45 CLIFF RICHARD, Gee Whizz It's You (Columbia DC 756, Grn lbl) EX 4.00
45 CLIFF RICHARD, Living Doll (Columbia DB 4306, Grn lbl) EX 3.00
45 CLIFF RICHARD, Travellin' Light (Columbia DB 4351, Grn lbl) M 3.00
45 CLIFF RICHARD, A Voice In The Wilderness (Columbia DB 4398, Grn lbl) EX 3.00
45 CLIFF RICHARD, Fall In Love With You (Columbia DB 4431, Grn lbl) EX 3.00
45 CLIFF RICHARD, Please Don't Tease (Columbia DB 4479, Grn lbl) EX 3.00
45 CLIFF RICHARD, Nine Times Out Of Ten (Columbia DB 4506, Grn lbl) EX 3.00
45 CLIFF RICHARD, I Love You (Columbia DB 4547, Grn lbl) EX 3.00
45 CLIFF RICHARD, Theme For A Dream (Columbia DB 4593, Grn lbl) EX 3.00
45 CLIFF RICHARD, A Girl Like You (Columbia DB 4667, Grn lbl) EX 3.00
45 CLIFF RICHARD, When The Girl In Your Arms… (Columbia DB 4716, Grn lbl) EX 3.00
45 CLIFF RICHARD, The Young Ones (Columbia DB 4761, Grn lbl) EX 3.00
45 CLIFF RICHARD, Do You Want To Dance? (Columbia DB 4828, Grn lbl) EX 3.00
45 CLIFF RICHARD, It'll Be Me (Columbia DB 4886, Grn lbl) EX 3.00
45 CLIFF RICHARD, The Next Time (Columbia DB 4950, Blk lbl) M 3.00
45 CLIFF RICHARD, Summer Holiday (Columbia DB 4977, Blk lbl) EX 3.00
45 CLIFF RICHARD, Lucky Lips (Columbia DB 7034, Blk lbl) EX 3.00
45 CLIFF RICHARD, It's All In The Game (Columbia DB 7089, Blk lbl) M 3.00
45 CLIFF RICHARD, Don't Talk To Him (Columbia DB 7150, Blk lbl) EX 3.00

45 CLIFF RICHARD, I'm The Lonely One (Columbia DB 7203, Blk lbl) EX 3.00
45 CLIFF RICHARD, Constantly (Columbia DB 7272, Blk lbl) EX 3.00
45 CLIFF RICHARD, On The Bench (Columbia DB 7305, Blk lbl) EX 3.00
45 CLIFF RICHARD, The Twelfth Of Never (Columbia DB 7372, Blk lbl) EX 4.00
45 CLIFF RICHARD, I Could Easily Fall (Columbia DB 7420, Blk lbl) EX 3.00
45 CLIFF RICHARD, The Minute You're Gone (Columbia DB 7496, Blk lbl) EX 3.00
45 CLIFF RICHARD, On My Word (Columbia DB 7596, Blk lbl) EX 4.00
45 CLIFF RICHARD, The Time In Between (Columbia DB 7660, Blk lbl) EX 3.00
45 CLIFF RICHARD, Wind Me Up (Let Me Go) (Columbia DB 7745, Blk lbl) EX 3.00
45 CLIFF RICHARD, Visions (Columbia DB 7968, Blk lbl) EX 3.00
45 CLIFF RICHARD, Time Drags By (Columbia DB 8017, Blk lbl) VG 3.00
45 CLIFF RICHARD, The Day I Met Marie (Columbia DB 8245, Blk lbl) M 4.00
45 CLIFF RICHARD, All My Love (Columbia DB 8293, Blk lbl) M 4.00
45 CLIFF RICHARD, Congratulations (Columbia DB 8376, Blk lbl) EX 3.00
45 CLIFF RICHARD, Marianne (Columbia DB 8476, Blk lbl) EX 4.00
45 CLIFF RICHARD, Don't Forget To Catch Me (Columbia DB 8503, Blk lbl) EX 4.00
45 CLIFF RICHARD, Good Things (Columbia DB 8548, Blk lbl) EX 5.00
45 CLIFF RICHARD, Big Ship (Columbia DB 8581, Blk lbl) EX 5.00
45 CLIFF RICHARD, Throw Down A Line (with Hank) (Columbia DB 8615, Blk lbl) EX 3.00
45 CLIFF RICHARD, With The Eyes Of A Child (Columbia DB 8641, Blk lbl) EX 3.00
45 CLIFF RICHARD, Goodbye Sam, Hello Samantha (Columbia DB 8685, Blk lbl) EX 4.00
45 CLIFF RICHARD, I Ain't Got Time Any More (Columbia DB 8708, Blk lbl) EX 5.00
45 CLIFF RICHARD, Sunny Honey Girl (Columbia DB 8747, Blk lbl) EX 5.00
45 CLIFF RICHARD, Silvery Rain (Columbia DB 8774, Blk lbl) EX 6.00
45 CLIFF RICHARD, Jesus (Columbia DB 8864, Blk lbl) M 8.00
45 CLIFF RICHARD, Living In Harmony (Columbia DB 8917, Blk lbl) EX 4.00
45 CLIFF RICHARD, A Brand New Song (Columbia DB 8957, Blk lbl) EX 4.00
45 CLIFF RICHARD, Power To All Our Friends (EMI 2012) EX 3.00
45 CLIFF RICHARD, Take Me High (EMI 2088) EX 3.00
45 CLIFF RICHARD, You Keep Me Hangin' On (EMI 2150) EX 3.00
45 CLIFF RICHARD, Miss You Nights (EMI 2376) EX 3.00
45 CLIFF RICHARD, Devil Woman (EMI 2458) EX 3.00
45 CLIFF RICHARD, I Can't Ask For Anymore Than You (EMI 2499) EX 3.00
45 CLIFF RICHARD, Hey Mr. Dream Maker (EMI 2599) EX 4.00
45 CLIFF RICHARD, My Kinda Life (EMI 2584) EX 4.00
45 CLIFF RICHARD, When Two Words Drift Apart (EMI 2633) EX 4.00
45 CLIFF RICHARD, We Don't Talk Anymore (PS, EMI 2975) EX 3.00
45 CLIFF RICHARD, Hot Shot (PS, EMI 5003) EX 5.00
45 CLIFF RICHARD, Carrie (PS, EMI 5006) M 3.00
45 CLIFF RICHARD, Dreamin' (PS, EMI 5095) EX 3.00
45 CLIFF RICHARD, A Little In Love (PS, EMI 5123) M 3.00
45 CLIFF RICHARD, Wired For Sound (PS, EMI 5221) EX 3.00
45 CLIFF RICHARD, Daddy's Home (PS, EMI 5251) EX 3.00
45 CLIFF RICHARD, The Only Way Out (PS, EMI 5318) M 3.00
45 CLIFF RICHARD, Where Do We Go From Here (PS, EMI 5341) EX 3.00
45 CLIFF RICHARD, Little Town (Pic disc, EMIP 5348) M 5.00
45 CLIFF RICHARD, Little Town (PS, EMI 5348) EX 3.00
45 CLIFF RICHARD, True Love Ways (PS, EMI 5385) EX 3.00
45 CLIFF RICHARD, Never Say Die (PS, EMI 5415) EX 3.00
45 CLIFF RICHARD, Please Don't Fall In Love (PS, EMI 5437) EX 3.00
45 CLIFF RICHARD, Baby You're Dynamite (PS, EMI 5457) M 10.00
45 CLIFF RICHARD, She's So Beautiful (PS, EMI 5531) M 3.00
45 CLIFF RICHARD, It's In Every One Of Us (PS, EMI 5537) M 3.00
45 CLIFF RICHARD, Born To Rock 'n' Roll (PS, EMI 5545) EX 3.00
45 CLIFF RICHARD, My Pretty One (GF, PS, EMI EM 4) M 4.00
45 CLIFF RICHARD, Some People (PS, EMI EM 18) M 4.00
45 CLIFF RICHARD, Remember Me (PS, EMI EM 31) EX 4.00
45 CLIFF RICHARD, Two Hearts (PS, EMI EM 42) EX 4.00
45 CLIFF RICHARD, Mistletoe And Wine (PS, EMI EM 78) M 3.00
45 CLIFF RICHARD, I Just Don't Have The Heart (PS, EMI EM 101) M 3.00
45 CLIFF RICHARD, Lean On You (PS, EMI EM 105) M 3.00
45 CLIFF RICHARD, Silhouettes (PS, EMI EM 152) EX 3.00
45 CLIFF RICHARD, More To Life (PS, EMI EM 205) M 4.00
45 CLIFF RICHARD, I Still Believe In You (PS, EMI EM 255) M 3.00
45 CLIFF RICHARD, Peace In Our Time (PS, EMI EM 265) M 3.00
45 CLIFF RICHARD, Human Work Of Art (PS, EMI EM 267) EX 4.00
45 CLIFF RICHARD, Shooting From The Heart (PS, EMI RICH 1) M 3.00
45 CLIFF RICHARD, Heart User (PS, EMI RICH 2) EX 3.00
45 CLIFF RICHARD & THE YOUNG ONES, Living Doll (PS, WEA YZ 65) M 3.00
45 CLIFF RICHARD, Saviour's Day (PS, EMI XMAS 90) EX 3.00
45 CLIFF RICHARD, We Should Be Together (PS, EMI XMAS 91) M 4.00
45 CLIFF RICHARD, 100th Single (The Best Of Me) PS, EMI EM 92) EX 3.00
45 CLIFF RICHARD, Move It (PS, Columbia DB 4178) M 5.00
45 CLIFF RICHARD, Living Doll (PS, Columbia DB 4306) EX 4.00
45 CLIFF RICHARD, Bachelor Boy (PS, Columbia DB 4950) EX 4.00
45 CLIFF RICHARD, Summer Holiday (PS, Columbia DB 4977) M 4.00
45 CLIFF RICHARD, She Means Nothing To Me (w Phil Everly, PS, Capitol CL 276) EX 4.00
45 CLIFF RICHARD, Suddenly (PS, w Olivia Newton John, Jet 7002) M 4.00
45 CLIFF RICHARD, "All I Ask Of You" (PS, w Sarah Brightman, Poly. POSP 802) M 4.00
45 LIONEL RICHIE, All Night Long (PS, Motown TMG 1319) EX 4.00
45 LIONEL RICHIE, Hello (GF, PS, Motown L102, Dbl., Ltd. Ed.) M 5.00
45 JONATHAN RICHMAN, Roadrunner (Berkeley BZZ1) EX 5.00
45 JOSHUA RIFKIN, Maple Leaf Rag (Nonesuch BIG 701) EX 4.00
45 JEANNIE C. RILEY, Harper Valley P.T.A. (Polydor 56748) EX 5.00
45 RIMSHOTS, Who's Got The Monster (All Platinum 6146.303) EX 5.00
45 RIMSHOTS, 7-6-5-4-3-2-1 (All Platinum 6146.304) EX 4.00
45 RIO, Really Dancin' (Sonet SON 2141) M 4.00
45 JERRY RIOPELLE, Walkin' On Water (ABC 4084, Demo) EX 5.00
45 MINNIE RIPERTON, Lovin' You (Epic EPC 3121) EX 4.00
45 MINNIE RIPERTON, Inside My Life (Epic EPC 3574) M 4.00
45 RITCHIE FAMILY, The Best Disco In Town (Polydor 2058.777) EX 4.00
45 RIVENDELL, Whispering (DJM DJS 10686) M 4.00
45 RIVENDELL, That Old Feeling (DJM DJS 641) EX 4.00
45 RIVER DETECTIVES, Saturday Night Sunday Morning (PS, WEA YZ 419) M 6.00
45 RIVER DETECTIVES, Chains (PS, WEA YZ 383) EX 5.00
45 RIVER DETECTIVES, You Don't Know A Thing About Her (PS, WEA YZ 451) M 5.00
45 HARGUS "PIG" ROBBINS, Canadian Sunset (Elektra K12284) EX 5.00
45 RIVVITS, "Saturday Night At The Dance" (PS, Alien ALIX1) M 7.00
45 KATE ROBBINS, More Than In Love (RCA 69) M 4.00
45 MARTY ROBBINS, El Paso (Fontana H233) VG 4.00
45 MARTY ROBBINS, Devil Woman (CBS AAG 114) EX 4.00
45 MARTY ROBBINS, El Paso City (CBS S4182) M 4.00
45 AUSTIN ROBERTS, Rocky (Private Stock PVT 33) M 4.00
45 MALCOLM ROBERTS, Time Alone Will Tell (RCA 1578) EX 4.00
45 MALCOLM ROBERTS, May I Have The Next Dream With You (Major Minor UM 581) EX 3.00
45 MALCOLM ROBERTS, Eve Magdalena (Major Minor MM 637) EX 3.00
45 MALCOLM ROBERTS, Manitoba (United Artists UP 36216, Demo) M 4.00
45 B.A. ROBERTSON, "Knocked It Off" (PS, Asylum K12396) M 4.00
45 B.A. ROBERTSON, Kool In The Kaftan (Pop-up PS, Asylum K12427) M 4.00
45 B.A. ROBERTSON, To Be Or Not To Be (PS, Asylum K12449) M 4.00
45 B.A. ROBERTSON, Bang Bang (PS, Asylum K13152) EX 4.00
45 B.A. ROBERTSON, Hold Me (with Maggie Bell PS, Swansong BAM1) EX 4.00
45 PAUL ROBESON, Shenandoah (HMV 7P 368) EX 5.00
45 TOM ROBINSON BAND, 2-4-6-8 Motorway (PS, EMI 2715) EX 4.00
45 TOM ROBINSON BAND, Rising Free (PS, EMI 2749) EX 4.00
45 TOM ROBINSON BAND, Up Against The Wall (PS, EMI 2789) EX 4.00
45 TOM ROBINSON BAND, Too Good To Be True (EMI 2847) M 4.00
45 TOM ROBINSON BAND, Bully For You (EMI 2916, Demo) EX 5.00
45 TOM ROBINSON BAND, War Baby (PS, Panic Records NIC2) M 4.00
45 TOM ROBINSON BAND, Prison (PS, Castaway Records ZB 40019) M 4.00
45 ROCK FOLLIES, Sugar Mountain (Island WIP 6310) M 4.00
45 ROCK-A-TEENS, Woo-hoo (Columbia DB 4361) F 5.00
45 ROCKIN' BERRIES, He's In Town (Piccadilly 7N 35203) EX 4.00
45 ROCKIN' BERRIES, Poor Man's Son (Piccadilly 7N 35236) EX 4.00
45 ROCKIN' BERRIES, What In The World's Come Over You (Piccadilly 7N 35217) EX 4.00
45 ROCKIN' BERRIES, The Water Is Over My Head (Piccadilly 7N 35270) EX 6.00
45 ROCKIN' BERRIES, Midnight Mary (Piccadilly 7N 35327) EX 5.00
45 ROCKIN' BERRIES, Rock-A-Bye Nursery Rhyme (Piccadilly 7N 45394) EX 5.00
45 ROCKIN' VICKERS, Dandy (CBS 202241, Rare) F 5.00
45 JESS RODEN BAND, Can't Get Next To You (Island IEP 3) M 5.00
45 CLODAGH RODGERS, Goodnight Midnight (RCA 1852) EX 4.00
45 CLODAGH RODGERS, Biljo (RCA 1891) M 5.00
45 CLODAGH RODGERS, Sleepy Head (Polydor 2058.804) EX 4.00
45 JIMMIE RODGERS, Honeycomb (Columbia DB 3986, 1-sided Demo) EX 6.00
45 JIMMIE RODGERS, Kisses Sweeter Than Wine (Columbia DB 4052, Purple) EX 4.00
45 JIMMIE RODGERS, Secretly (Columbia DB 4130, Purple) EX 4.00
45 JIMMIE RODGERS, Soldier Won't You Marry Me (Columbia DB 4327) VG 4.00
45 JIMMIE RODGERS, English Country Garden (Columbia DB 4847) EX 4.00
45 TITO RODRIGUEZ ORCHESTRA, Taboo (United Artists POP 993) EX 4.00
45 TOMMY ROE, Sheila (HMV POP 1060) EX 4.00
45 TOMMY ROE, Gonna Take A Chance (HMV POP 1117) EX 5.00
45 TOMMY ROE, The Folk Singer (HMV POP 1138) EX 4.00
45 TOMMY ROE, Kiss And Run (HMV POP 1174, Demo) EX 6.00
45 TOMMY ROE, Everybody (HMV POP 1207) EX 4.00
45 TOMMY ROE, Come On (HMV POP 1259) EX 5.00
45 TOMMY ROE, Heather Honey (Stateside SS 2152) EX 6.00
45 TOMMY ROE, Dizzy (Stateside SS 2143) VG 3.00
45 JULIE ROGERS, The Wedding (Mercury MF 820) EX 4.00
45 JULIE ROGERS, Like A Child (Mercury MF 838) M 4.00
45 JULIE ROGERS, Bless You (Mercury MF 993) EX 4.00
45 JULIE ROGERS, If We Only Have Love (Ember EMBS 323, Demo) M 6.00
45 JULIE ROGERS, Do Me Wrong, But Do Me (Pye 7N 45431) EX 4.00
45 JULIE ROGERS, Let Me Go Lover (Pye 7N 45513) M 4.00
45 KENNY ROGERS, Ruby, Don't Take Your Love To Town (Reprise RS 20829) EX 4.00
45 KENNY ROGERS, Ruby, Don't Take Your Love To Town (PS, Reprise K14009) EX 5.00
45 KENNY ROGERS, Something's Burning (Reprise RS 20888) EX 4.00
45 KENNY ROGERS, Lucille (United Artists UP 36242) EX 3.00
45 KENNY ROGERS, Daytime Friends (United Artists UP 36289) EX 3.00
45 KENNY ROGERS, Everytime Two Fools Collide (United Artists UP 36361) EX 3.00
45 KENNY ROGERS, The Gambler (United Artists UP 36490) EX 5.00
45 KENNY ROGERS, She Believes In Me (United Artists UP 36533) EX 3.00
45 KENNY ROGERS, Coward Of The County (United Artists UP 614) EX 3.00
45 KENNY ROGERS, Lady (PS, Liberty UP 36 EX 3.00
45 KENNY ROGERS, We've Got Tonight (w Sheena Easton, PS, U.A. UP 658) EX 4.00
45 KENNY ROGERS, Islands In The Stream (w Dolly Parton, PS, RCA 378) EX 4.00
45 MARK ROGERS & THE MARKSMEN, Bubble Pop (Parl. R5045) VG 6.00
45 TED ROGERS, Dusty Bin (PS, Patch Records PA747) EX 5.00
45 ROGUE, Fallen Angel (Epic EPC 3886) EX 4.00
45 ROGUE, Lay Me Down (Epic EPC 5527, Demo) M 4.00
45 ROKOTTO, Boogie On Up (State STAT 62) EX 4.00
45 KEN ROLAND, Out Of My Mind (CBS 4127) EX 4.00
45 KIT ROLFE, The Wizard (PS, DJM DJS 10935, Demo) M 5.00
45 ROLLERCOASTER, Higher Ground (Calibre CAB 107) M 4.00
45 ROLLING STONES, I Wanna Be Your Man / Stoned (Decca F11764) EX 8.00
45 ROLLING STONES, Come On (Decca F11675) G 5.00
45 ROLLING STONES, Not Fade Away (Decca F11845) EX 6.00
45 ROLLING STONES, It's All Over Now (Decca F11934) EX 4.00
45 ROLLING STONES, Little Red Rooster (Decca F12014) EX 4.00
45 ROLLING STONES, The Last Time (Decca F12014) EX 4.00
45 ROLLING STONES, Satisfaction (Decca F12220) EX 4.00
45 ROLLING STONES, Get Off My Cloud (Decca F12263) EX 5.00
45 ROLLING STONES, 19th Nervous Breakdown (Decca F12331) EX 5.00
45 ROLLING STONES, Paint It Black (Decca F12395) VG 5.00
45 ROLLING STONES, Have You Seen Your Mother… (Decca F12497) EX 12.00
45 ROLLING STONES, Ruby Tuesday (Decca F12546) EX 6.00
45 ROLLING STONES, We Love You (Decca F12654) VG 5.00
45 ROLLING STONES, Jumpin' Jack Flash (Decca F12782) EX 7.00
45 ROLLING STONES, Honky Tonk Women (Decca F12952) EX 4.00
45 ROLLING STONES, Brown Sugar (Rolling Stones RS 19100) EX 4.00
45 ROLLING STONES, Tumbling Dice (Rolling Stones RS 19103) M 4.00
45 ROLLING STONES, Angie (Rolling Stones RS 19105) VG 3.00
45 ROLLING STONES, It's Only Rock 'n' Roll (Rolling Stones RS 19114) EX 4.00
45 ROLLING STONES, Fool To Cry (Rolling Stones RS 19121) EX 4.00
45 ROLLING STONES, Shattered (Rolling Stones RS 19310) M 6.00
45 ROLLING STONES, Miss You (PS, Rolling Stones EMI 2802) M 4.00
45 ROLLING STONES, Respectable (PS, Rolling Stones EMI 2861) M 4.00
45 ROLLING STONES, Emotional Rescue (PS, Rolling Stones RSR 105) M 4.00
45 ROLLING STONES, She's So Cold (PS, Rolling Stones RSR 106) VG 4.00
45 ROLLING STONES, Start Me Up (PS, Rolling Stones RSR 108) EX 4.00
45 ROLLING STONES, Waiting On A Friend (PS, Rolling Stones RSR 109) M 4.00
45 ROLLING STONES, Going To A Go Go (PS, Rolling Stones RSR 110) EX 5.00
45 ROLLING STONES, Undercover Of The Night (PS, Rolling Stones RSR 113) M 5.00
45 ROLLING STONES, She Was Hot (PS, Rolling Stones RSR 114) M 5.00
45 ROLLING STONES, Harlem Shuffle (PS, CBS A6864) M 5.00
45 ROLLING STONES, Almost Hear You Sigh (PS, CBS 656065) M 8.00
45 ROLLING STONES, Biggest Mistake (PS, Virgin VS 1914, red vinyl) M 10.00
45 ROLLING STONES, I Don't Know Why (PS, Decca F13584) M 20.00
45 ROLLING STONES, Tell Me / Time Is On My Side (PS, London TOP 1242) EX 15.00
45 ROLLING STONES, Satisfaction (Extended Play, PS, London LS 62) EX 15.00
45 ROMAN HOLLIDAY, Stand By (Picture disc, Jive P31) M 5.00
45 JOHNNY ROMAN, Buona Sera (RAK 237, Demo) M 5.00
45 JOHNNY ROMAN, You'll Never Know (Big Bear BB11) EX 4.00
45 ROMEO'S DAUGHTER, Heaven In The Back Seat (PS, Jive 208) EX 4.00
45 RONALD & DONALD, Ducks And Drakes London HL 10451) EX 4.00
45 MICK RONSON, Billy Porter (RCA 2482) M 6.00
45 LINDA RONSTADT, Tracks Of My Tears (Asylum K13034) M 5.00
45 LINDA RONSTADT, That'll Be The Day (Asylum K13053) EX 5.00
45 LINDA RONSTADT, Lose Again (PS, Asylum K13065) EX 4.00
45 LINDA RONSTADT, Blue Bayou (Asylum K13106) EX 4.00
45 LINDA RONSTADT, Back In The U.S.A. (Asylum K13133) EX 4.00
45 LINDA RONSTADT, Tell Him (Asylum E9877) EX 4.00
45 LINDA RONSTADT, Falling In Love Again (PS, Asylum E9667) EX 4.00
45 LINDA RONSTADT, Somewhere Out There (PS, MCA 1132) EX 4.00
45 LINDA RONSTADT, Don't Know Much (PS, Elektra EKR 101) M 5.00
45 ROOFTOP SINGERS, Walk Right In (Fontana 271700TF) EX 4.00
45 ROOFTOP SINGERS, Tom Cat (Fontana 271702TF) EX 4.00
45 ROOFTOP SINGERS, Mama Don't Allow (Fontana TF 411) EX 4.00
45 ROOGALATOR, Love And The Single Girl (PS, Virgin VS 185) M 5.00
45 GUY ROPES & THE TENT PEGS, Burn Your Bras Girls (Parl. R5951) VG 4.00
45 ROSE ROYCE, Love Don't Live Here Anymore (Whitfield K17236) EX 4.00
45 DAVID ROSE ORCHESTRA, The Stripper (MGM 1158) EX 5.00
45 JACK ROSS, Cinderella (London HLD 9534) EX 5.00
45 KEVIN ROSS, For A Lifetime (Polydor BM 56019) EX 5.00
45 JOHN ROSSALL, I Was Only Dreaming (Bell 1411, Demo) EX 5.00
45 LEON ROSSELSON, Ballad Of A Spycatcher (PS, Upside Down UPD0007) EX 6.00
45 NINI ROSSO, Il Silenzio (Durium DRS 54000) M 5.00
45 NINI ROSSO, Starlight Melody (Durium DRS 54004, Demo) EX 4.00
45 ROTATION, Ra-Ta-Ta (Polydor 2041 037) VG 6.00
45 ROTATION, Highway Robbery (PS, Happyface MM 123, Signed) EX 6.00
45 ROUEN, Young For A Day (PS, Kick KIC 09) M 4.00
45 DEMIS ROUSSOS, "My Friend The Wind" (Phillips 6009.534) EX 5.00
45 DEMIS ROUSSOS, Happy To Be An Island In The Sun (Phillips 6042.033) M 4.00
45 DEMIS ROUSSOS, Can't Say How Much I Love You (Phillips 6042.114) M 3.00
45 DEMIS ROUSSOS, When Forever has Gone (Phillips 6042.186) M 3.00
45 DEMIS ROUSSOS, Because (Phillips 6042.245) EX 3.00
45 DEMIS ROUSSOS, Lost In Love (Polydor MER 10) M 3.00
45 DEMIS ROUSSOS, The Roussos Phenomenon (PS, Phillips EP DEMIS 001) EX 4.00
45 ROWANS, Best Of Friends (Asylum K13103) M 5.00
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45 JOHN ROWLES, The Night We Called It A Day (MCA 1023) M 4.00
45 JOHN ROWLES, Cheryl Moana Marie (MCA MK 5055) EX 5.00
45 ROXETTE, Dressed For Success (PS, EMI EM 162) EX 4.00
45 ROXY MUSIC, Virginia Plain (Island WIP 6144) EX 4.00
45 ROXY MUSIC, Street Life (Island WIP 6173) EX 4.00
45 ROXY MUSIC, All I Want Is You (Island WIP 6208) EX 4.00
45 ROXY MUSIC, Love Is The Drug (Island WIP 6248) M 4.00
45 ROXY MUSIC, Both Ends Burning (Island WIP 6262) M 4.00
45 ROXY MUSIC, Trash (PS, Polydor POSP 32) M 5.00
45 ROXY MUSIC, Dance Away (PS, Polydor POSP 44) EX 4.00
45 ROXY MUSIC, Angel Eyes (PS, Polydor POSP 67) EX 4.00
45 ROXY MUSIC, Over You (PS, Polydor DPQ 6195, Japanese) EX 7.00
45 ROXY MUSIC, "Oh Yeah" (PS, Polydor 2001.972) EX 4.00
45 ROXY MUSIC, The Same Old Scene (PS, Polydor ROXY 1) EX 4.00
45 ROXY MUSIC, Jealous Guy (PS, Polydor ROXY 2) M 4.00
45 ROXY MUSIC, More That This (PS, Polydor ROXY 3) M 4.00
45 ROXY MUSIC, Avalon (PS, Polydor ROXY 4) EX 4.00
45 ROXY MUSIC, "Take A Chance With Me" (PS, Polydor ROXY 5) EX 4.00

45 ROYAL BLUES, Proud Mary (Pye 7N 17769, Demo) EX 6.00
45 ROYAL GUARDSMEN, Snoopy Vs. The Red Baron (Stateside SS 574) EX 4.00
45 ROYAL GUARDSMEN, The Return Of The Red Baron (Stateside SS 2010) G 4.00
45 ROYAL PHILHARMONIC ORCH., Homage To A Princess (DJM DJS 287) EX 4.00
45 ROYALTONES, Poor Boy (London HLJ 8744) F 4.00
45 BILLY JOE ROYAL, Down In The Boondocks (CBS 201802) VG 5.00
45 ROYAL TEENS, Short Shorts (HMV POP 454) F 4.00
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45 JACK RUANE JNR., I Get The Fever (Pye 7N 17359) EX 6.00
45 RUBETTES, Tonight (Polydor 2058.499) M 5.00
45 RUBETTES, Juke Box Jive (PS, Polydor 2058.529) EX 4.00
45 RUBETTES, I Can Do It (State STAT 1) EX 3.00
45 RUBETTES, Foe-Dee-O-Dee (State STAT 7) M 3.00
45 RUBETTES, Little Darling (State STAT 13) EX 3.00
45 RUBETTES, You're The Reason Why (State STAT 20) EX 3.00
45 RUBETTES, Under One Roof (State STAT 27) EX 3.00
45 RUBETTES, Baby I Know (State STAT 37) M 4.00
45 RUBETTES, Ladies Of Laredo (State STAT 44) EX 3.00
45 RUBETTES, Little 69 (PS, Polydor 2059.029) EX 6.00
45 RUBINOOS, I Wanna Be Your Boyfriend (PS, Berkeley BZZ18) M 5.00
45 RUFUS, Once You Get Started (ABC 4055) M 5.00
45 RUFUS, Please Pardon Me (You Remind Me Of A Friend) (ABC 4068) M 4.00
45 RUFUS, Blue Love (ABC 4209, Blue vinyl) M 5.00
45 RUGBYS, "Wendegahl The Warlock" (Amazon AM4, US issue) M 8.00
45 RUMOUR, Do Nothing Till You Hear From Me (Vertigo 6059.174) EX 5.00
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45 TODD RUNDGREN, Cold Morning Light (Bearsville BSV 0009, US issue) EX 5.00
45 TODD RUNDGREN, I Saw The Light (Bearsville K15506) EX 4.00
45 TODD RUNDGREN, Real Man (Bearsville K15521) VG 4.00
45 TODD RUNDGREN, Love Of The Common Man (Bearsville K15524) VG 4.00
45 TODD RUNDGREN, Can We Still Be Friends (Bearsville K15539) M 5.00
45 HOGSNORT RUPERT'S FLAGON BAND, Pretty Girl (Columbia DB 8711) EX 6.00
45 JENNIFER RUSH, The Power Of Love (PS, CBS A5003) M 4.00
45 JENNIFER RUSH, Ring Of Ice (PS, CBS A4745) M 4.00
45 JENNIFER RUSH, Higher Ground (PS, CBS 655344) M 4.00
45 MERRILEE RUSH, Angel On My Shoulder (Bell 1092) EX 5.00
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45 MIKE RUTHERFORD, Hideaway (WEA U9967) M 4.00
45 RUTLES, I Must Be In Love (Warners K17125) M 5.00
45 RUTS, Staring At The Rude Boys (Virgin VS 327) M 5.00
45 RUTS D.C., Different View (PS, Virgin VS 396) M 5.00
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45 BARRY RYAN, Can't Let You Go (Polydor 2001.256) EX 4.00
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45 MARIAN RYAN, Love Me Forever (Pye Nixa 7N 15121) EX 5.00
45 MARIAN RYAN, Somebody (Columbia DB 4550) EX 5.00
45 PAUL & BARRY RYAN, Don't Bring Me Your Heartaches (Decca F12260) EX 5.00
45 PAUL & BARRY RYAN, Have Pity On The Boy (Decca F12319) VG 4.00
45 PAUL & BARRY RYAN, Who Told You (Decca F12567) EX 6.00
45 PAUL & BARRY RYAN, Claire (Decca F12633) VG 6.00
45 PAUL & BARRY RYAN, Heartbreaker (MGM 1354) EX 6.00
45 BOBBY RYDELL, We Got Love (Top Rank JAR 227) G 5.00
45 BOBBY RYDELL, Sway (Columbia DB 4545) EX 5.00
45 BOBBY RYDELL, That Old Black Magic (Columbia DB 4651) EX 5.00
45 BOBBY RYDELL, The Door To Paradise (Columbia DB 4731) EX 5.00
45 BOBBY RYDELL, Forget Him (Cameo Parkway C108) EX 5.00
45 JOHN AND ANN RYDER, Cecilia (MCA 5035) EX 4.00

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45 BOOTS RANDOLPH, Yakety Sax (London HLU 9685) EX 8.00
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45 JAMES RAY, If You Gotta Make A Fool Of Somebody (Pye 7N 25126) EX 12.00
45 RAYS, Silhouettes (XYZ Jukebox X102) EX 5.00
45 REDCAPS, Talking About You (Decca F11789) EX 7.00
45 CLIFF RICHARD, Living Doll (Columbia DB 4306, White label, J/Box) EX 20.00
45 RITA, Erotica (Major Minor MM 653, no middle) EX 7.00
45 MARTY ROBBINS, El Paso (Fontana H233) EX 5.00
45 MARTY ROBBINS, Teenager's Dad (CBS AAG 141) EX 5.00
45 ROCKING HORSE, Running Back Home (Camel CA 75) EX 15.00
45 ROCKIN' REBELS, Wild Weekend (Stateside SS162) VG 6.00
45 JIMMIE RODGERS, Oh-Oh, I'm Falling In Love Again (Columbia DB 4078) EX 6.00
45 LINDA RONSTADT, Alison (Elektra K13149, Picture disc) EX 6.00
45 ROUTERS, Let's Go (Warners K16156, Demo) VG 5.00
45 NORANE ROWE, Ooh La La (Polydor 56144) M 6.00
45 ROYALS, Lady Di (PS, 29/7/81, Royal Jubilee JPR1) M 5.00
45 RUMBLE STRIPS, Motorcycle (Picture disc, Fallout 173574) EX 5.00
45 RUNAWAYS, Queens Of Noise (Mercury 6167 493) M 7.00
45 RUNRIG, Dance Called America (PS, Simple SIM 4) M 20.00
45 RUTS, Starting The Rude Boys (PS, Virgin VS 327) M 5.00
45 BOBBY RYDELL, Sway (Columbia DB 4545) EX 6.00

1950s 45s LONDON TRI-CENTRES

Contact: MIKE WHITTON, 5 WESTON LANE, WESTON, PETERSFIELD, GU32 3NL. 07736 676731 / 01730 233400. Email: mike@thewhittons.co.uk Free P&P UK only

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8271 CARL PERKINS, Blue Suede Shoes (Light crackling) G 25.00
8275 CHUCK BERRY, No Money Down (Light crackling) G 50.00
8330 FATS DOMINO, Blueberry Hill EX 25.00
8336 LITTLE RICHARD, Rip It Up/Ready Teddy (Faint Labels, Plays OK, Gold) G 30.00
8366 LITTLE RICHARD, Long Tall Sally/Tutti Frutti (plays EX) VG 20.00
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8506 SAM COOKE, You Send Me (plays EX) VG 20.00
8529 JERRY LEE LEWIS, Great Balls Of Fire EX 15.00
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8874 DION AND THE DELMONTS, A Teenager In Love VG 10.00
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70s / 80s LPs. Cover graded first. *, = more by artist. (Dbl. = double album)

IAN ANDERSON, Walk Into Light (CDL 1443 + Inner, Nr M) EX/EX 4.50
NICKEY BARCLAY, Diamond In A Junkyard ('76 Ariola AAS 11503, some edge wear to cvr) VG/EX 6.00
BAUHAUS, The Sky's Gone Out (BEGA 42 + Inner) EX/EX 12.00
BEATLES*, Beatles For Sale ('64 PMC 1240 1st Press Mono w Emitex inner) EX/EX 50.00
BEATLES*, With The Beatles ('63 PMC 1206, early 2nd Press w both Matrix No's. ending 1 N) EX/EX 50.00
BEATLES*, Love Songs (Dbl., PCSP 721, discs EX+) EX/EX/EX 22.00
BEATLES*, Beatles Ballads (PCS 7214) EX/EX 12.00
MARC BOLAN/T.REX, The Unobtainable T. Rex ('80 EMI NUT 28, disc Nr M) EX/EX 15.00
MARC BOLAN, The Beginning Of Doves ('74 Track 2410 201, full Lam. Cvr) EX/EX 14.00
BOSTON, Don't Look Back (SEPC 86057 + Inner, sticker mk on cvr, disc EX+) EX/EX 5.00
DAVID BOWIE, Pin Ups (RCA RS 1003 Orange Lbl Orig. + insert, disc pressed Canada, EX+ Copy) EX/EX 20.00
JACK BRUCE, Songs For A Tailor ('69 Polydor 583058) EX/EX 18.00
CAMEL, A Live Record (Dbl., '78 Decca DBC-R 7/8, discs Nr M, edge wear To Cvr) VG/EX/EX 10.00
CAMEL, Rain Dances ('77 Janus JX 7035 USA + Inner. Corner cut to cvr) EX/EX 7.00
HARRY CHAPIN, Short Stories ('73 Elektra K 42155, Butterfly Lbl + GF) EX/EX 4.50
CROSBY & NASH, Wind On The Water ('75 Polydor 2310 428 + inner) EX/EX 10.00
SPENCER DAVIS GROUP, Gluggo ('73 Vertigo 6360 088, Spaceship Lbl, sticker on Cvr) VG/EX 12.00
DEAF SCHOOL, 2nd Honeymoon ('76 K 56280 + Inner) EX/EX 7.00
DEEP PURPLE*, Purple Passages ('72 Warner 245 2644 USA, Cvr Nr EX; discs Nr M) VG/EX/EX 15.00
DICKIES*, Dawn Of The Dickies (AMLE 68510) EX/EX 8.50
DIRE STRAITS, Making Movies (Vertigo 6359 034 Germany, printed Inner, disc nr M) EX/EX 5.00
DOORS, Waiting For The Sun (K 42041 Butterfly Lbl) EX/EX 25.00
DOORS, Doors / Strange Days (Dbl., Elektra ELK 62013 Germany, Cvr Nr EX, some edge Wear) VG/EX/EX 18.00
BOB DYLAN, The Free Wheelin' (CBS 62193 Orng/Yllw Lbl, Lam. Cvr, EX+) EX/EX 18.00
EARTH & FIRE, Andromeda Girl ('81 Vertigo 6399 271, Spaceship Lbl Holland + Inner, Cvr Nr EX) EX/EX 6.00
EMERSON, LAKE & PALMER, Tarkus ('71 ILPS 9155 Pink Rim Lbl, Rare 1st Press w Lbls showing 'Side 1 & Side 2') EX/EX 25.00
ENID, In The Region Of Summer Stars (EMI INS 3005) EX/EX 7.50
FAMILY, A Song For Me (1970 RSLP 9001 Steamboat Lbl + Insert) EX/EX 60.00
FAMILY, Entertainment (Reprise RS 6340 USA, few light mks to disc, plays F) VG/VG 10.00
FLEETWOOD MAC, Live (Early Tracks) (BLRP 16 Belgium, Nr Mint) EX/EX 15.00
FLEETWOOD MAC, Mirage ('82 K 56952 + Inner, EX+ copy) EX/EX 7.50
FREE, Fire & Water (Polydor 2310 040 Canada, Heavy vinyl & Cvr) EX/EX 20.00
FREE, Live ('71 ILPS 9160 Pink Rim, Envelope Slv + Inner, disc plays EX) VG/VG 7.50
RORY GALLAGHER, Blue Print ('73 Polydor 2383-189) EX/EX 12.00
GRATEFUL DEAD, Working Man's Dead (K 46049 'Burbank Label' 1973, 3rd Press, EX+ copy) EX/EX 20.00
STEVE HARLEY/COCKNEY REBEL, Timeless Flight ('76 EMA 775 + inner) EX/EX 4.50
STEVE HILLAGE, Fish Rising (OVED 28, EX+) EX/EX 7.00
ILLUSION (feat Jane Relf), Out Of The Mist ('77 ILPS 9489) EX/EX 7.00
IRON BUTTERFLY, In-A-Gadda-Da-Vida (ATCO France 3019, in Silver different to UK, disc Nr EX, light surface mks but plays Fine) EX/VG 20.00
10"L KINKS, Shape Of Things To Come (DOW 4) EX/EX 7.50
LED ZEPPELIN, Presence ('76 SSK 59402 + Inner, small stckr residue on cvr) EX/EX 20.00
JOHN LENNON, Imagine ('71 PAS 10004, A1U / B1U Matrix, 1st Press w Inner, Poster + Postcard, lovely EX+/Nr M copy) EX/EX 55.00
JOHN LENNON, Imagine: Music From Motion Picture (Dbl., Parl Greece) VG/EX/EX 10.00
ANNIE LENNOX, Diva ('92 RCA PL 75326 + Inner, EX+ copy) EX/EX 10.00
JOHN MAYALL, Jazz Blues Fusion ('72 Polydor 2425-103) EX/EX 18.00
JOHN MAYALL, The World Of John Mayall (Decca SPA 47 Stereo, Sticker mk on cvr, disc Nr M) EX/EX 7.00
PHENOMENA, Phenomena ('85 Bronze PM 11 + Bklt, Near Mint) EX/EX 20.00
PINK FLOYD, Piper At The Gates Of Dawn (Col. France; light Blue 'Stars' Lbl) EX/EX 25.00
PINK FLOYD, The Wall (double) (SHDW 411, 1970s issue + Inners) EX/EX/EX 24.00
PINK FLOYD, Wish You Were Here (SHVL 814 + Inner) EX/EX 15.00
PRIMITIVES, Lovely (PL 71688 + inner) EX/EX 5.00
PUSSY, Pussy Plays (Akarma 180g Issue In Heavy Textured Cvr, Nr M) EX/EX 22.00
QUINTESSENCE, In Blissful Company ('69 ILPS 9110 Pink Lbl Orig. + Bklt, disc EX+, some edge wear to cvr) EX/EX 55.00
RAINBOW, Ritchie Blackmore's Rainbow (Polydor 2490 141, Nr M copy) EX/EX 18.00
RAINBOW, Rainbow Rising (1976 Polydor 2490 137, lovely EX+ Orig.) EX/EX 20.00
RAINBOW, On Stage (Dbl., '77 Polydor 2657 016) EX/EX/EX 14.00
ROLLING STONES*, Big Hits High Tide Green Grass (TX5 101 Grn Lbl, Unboxed logo, Rare 1st Press Stereo + Stapled in Bklt, disc Nr EX, few Light mks, Plays EX) EX/VG 30.00
ROLLING STONES, Get Yer Ya-Ya 's Out ('70 SKL 5065 White Lbl, Blk Text Export copy, EX+) EX/EX 20.00
ROLLING STONES, Under Cover (CUN 1654 361 + Inner + Lyric Sht, EX+) EX/EX 14.00
ROLLING STONES, Made In The Shade (COC 59104 + Inner, EX+ copy) EX/EX 9.00
SAHB (without Alex), Four Play ('77 TOPC 5006 + inner, EX+) EX/EX 7.00
SIMON & GARFUNKEL, Bridge Over Troubled Water (CBS 63699 Orange Lbl, Lam Cvr) EX/EX 8.00
SLADE, Slade Alive ('72 Polydor 2383-101) EX/EX 7.00
SONIC YOUTH, Live In Austin 26 Nov. 1988 (180g DOL issue, Still Sealed) M/M 11.00
CAT STEVENS, Teaser & The Firecat ('71 ILPS 9154 Pink Rim Label) EX/EX 7.50
STONE TEMPLE PILOTS, MTV Unplugged 1993 (DOL 180g, Still Sealed) M/M 11.00
STONE THE CROWS, Stone The Crows (THBL 070) EX/EX 7.50
STREETWALKERS, Red Card (76 9102010 Spaceship Lbl + Inner, Red Vinyl) EX/EX 10.00
THIN LIZZY, Black Rose (Vertigo 6360 169 Spaceship Lbl Germany, disc Nr M) EX/EX 14.00
THIN LIZZY, Live & Dangerous (Dbl., '78 Vertigo 9199 645 / 6 Spaceship Lbl + Inners) EX/EX/EX 15.00
THIN LIZZY, Jail Break ('76 Vertigo 9102 008 Spaceship Lbl, Cvr Nr EX, light crease of die-cut Cvr) EX/EX 14.00
JOHNNY THUNDERS &THE HEARTBREAKERS, L.A.M.F. Revisited (Earmark 180g issue + Inner) EX/M 15.00
PETE TOWNSHEND, Who Came First ('72 Track 2406-201 in Orig. Lam GF) EX/EX 10.00
TYRANNOSAURUS REX, Prophets, Seers, & Sages... (CUBE Replay) EX/EX 7.50
U2, Unforgettable Fire (U 25 + inner) EX/EX 5.00
JOHNNY WINTER, Second Winter (2 LPs, 3 Sides, '70 CBS 66231) EX/EX/EX 18.00
YES, Fragile (K 50009 Green/Orange Lbl 2nd Press in GF Cover + booklet) EX/EX 12.00
YES*, Going For The One ('77 K 50379, Original in Fold Out Cvr + Inner) EX/EX 7.00

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SOMETHING FOR EVERYONE SINGLES

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, SCOTLAND, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before, or 07776 264004 if problems with landline. Please leave your CONTACT NUMBER with any message NO TEXTS. P&P extra. 12"/ Shaped Picture disc £4.00 or £5.00 for up to 4 discs Doubles =2LPs Triples =3. 1 / 2x7"single £1.75, 0.25p each after + £1.00 extra on all orders over £20.00. Postage at cost (Special delivery/insurance extra). Overseas customers please note we accept WESTERN UNION, MONEYGRAM, or STERLING . NO OTHER CURRENCY. Send an S.A.E. with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. Post cheques to C. Wilkinson. Many EX grade nearer to Mint.

7" / 12" 60s SINGLES.

2 grades indicate P.S. (3 grades indicate double) * = more by artist.

ANIMALS, Bring It On Down ('65 DB 7539) EX 4.00
ANIMALS, It's My Life ('65 DB 7741, EX+) EX 4.00
BEATLES, Help! (R5305, '65 2nd Press w "Gramophone Co" text in Co. Cvr) EX 8.00
BEATLES, Help! ('65 R 5305, Rare Decca Contract Press in Co. Cvr, some light surface mks but plays EX) VG 7.50
BEATLES, We Can Work It Out (R 5389, 1965 2nd Press w "Gramophone Co" Text, in Co. Cvr) EX 8.00
BEATLES, I Want To Hold Your Hand (R 5084, 1st Press in Company Cover) EX 8.00
BEATLES, Yellow Submarine (R 5493, 1st Press in Co. Cvr, EX+ copy) EX 12.00
BEATLES, Hey Jude (R 5722, 1st Press In Apple Cover) EX 10.00
BEATLES, Hey Jude (R 5722 in Singles Collection Pic Cvr, Nr M) EX/EX 5.00
BEATLES, Hello ,Goodbye / I Am the Walrus ('67 1st Press in Co. cvr, few light mks, plays EX) EX 6.00
BEATLES, Get Back ('69 Apple R5777, 1st Press In Apple cvr, Nr EX, plays EX) VG 5.50
EP MARIANNE FAITHFUL, Go Away from My World

(London PS452, US) EX/EX 16.00
EP KINKS, Dedicated Kinks ('66 NEP 24285, name on lbl, few light surface mks, plays fine, Rare) EX/EX 35.00
ROLLING STONES*, Little Red Rooster ('64 F12014, nice EX+ Orig. in Co. Cvr) EX 7.00
ROLLING STONES*, Get Off Of My Cloud ('65 F12263 Unboxed Logo Orig.) EX 4.50
ROLLING STONES, Honky Tonk Woman (1969 F12952 in Company Cover) EX 5.00
SMALL FACES, Sha -La-La-La-Lee ('69 F12317 1st Press in Company Cover) EX 5.00
SMALL FACES, Hey Girl (1966 F12393, nice EX+ Orig. in Company Cover) EX 9.00
WEB, Baby Won't You Leave Me Alone ('68 DM 217, EX+ copy in Co. Cvr) EX 9.00

70s / 80s SINGLES.

2 grades indicate P.S. (3 grades indicate double) * = more by artist.
AC/DC, Whole Lotta Rosie ('78 HM 4) EX 4.00
ADAM & THE ANTS*, Stand & Deliver ('81 CBS A1065) EX/EX 2.50
ANTHRAX, Bring The Noise ('91 IS 490, 1 sided etched disc, Near Mint) EX/EX 4.00
KEVIN AYERS, The Up song ('74 WIP 6194 Pink Rim Island) EX 4.00
BAD COMPANY, Feel Like Makin' Love ('76 WIP 6242) EX 2.50
JEFF BECK GROUP, Got The Feeling ('72 EPC 7720, Nr EX, plays EX) VG 3.00
BLUE OYSTER CULT, (Don't Fear) The Reaper ('76 S CBS 6333) EX 3.00
BLUE OYSTER CULT, I Love The Night ('77 S CBS 6514) EX 3.00
BLUE OYSTER CULT, Goin' Through The Motions ('77 S CBS 5889) EX 3.00
DAVID BOWIE*, Diamond Dogs ('74 APBO 0293) EX 3.50
DAVID BOWIE, Scary Monsters (and Super Creeps) ('80 BOW 8) EX/EX 4.00
10"EP(DAVID BOWIE) MANISH BOYS / DAVY JONES & LOWER THIRD, I Pity The Fool / You've Got A Habit Of Leaving Me (4 Track, '82 Charley CYM 1, EX+) EX/EX 9.00
KATE BUSH, Wuthering Heights ('77 EMI 2719) EX 3.00
KATE BUSH, Babooshka ('80 EMI 5085) EX/EX 4.00
KATE BUSH, Running Up That Hill ('85 KB5, Nr Mint disc) EX/EX 5.00
KATE BUSH, Wow ('78 EMI 2911, EX+ copy) EX/EX 5.00
KATE BUSH, Cloud Busting ('85 KB 2) EX/EX 3.50
ERIC CLAPTON, The Shape You're In ('83 W 9701) EX/EX 3.50
CROSBY, STILLS & NASH, Marrakesh Express (Atlantic OS-13049 USA, Nr M) EX 4.00
CURE, A Forest ('80 FICS 10, Radiophonic Die-cut Cvr) EX/EX 14.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
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London Uxbridge Golf Club Comedy Bunker
10/12/21

De Meur, frontman of The Fabulous Poodles, stood with guitar, and Cryer, 86-year-old comedy legend – at what, sadly, turned out to be his last gig – sat at a coffee table, as they wise-cracked their way through self-penned songs harking back to vaudeville. Cryer delighted in quips and showing off his hand-written lyric cards: "These days I don't even buy green bananas." Frantically funny numbers included Zimmer Frame Blues, Golden Days and We Were There, De Meur proving a master of both inspired blues-picking and jolly ukulele, while Cryer offered a kazoo solo. After a breather, an audience Q&A delved into Cryer's riotous recollections of Kenny Everett, Billy Fury, Morecambe & Wise and Mary Whitehouse. Then more music, with Cryer roaring, "Woke up this morning, seems so long ago!" Classic. *Nick Dalton*

British Lion
Wolverton Craufurd Arms
7/12/21

Iron Maiden bassist Steve Harris's British Lion launched straight into This Is My God and, with barely pause for breath, followed with the bombastic City Of Fallen Angels. Despite a tempest outside, the temperature inside reached boiling point, as the ceiling started to drip sweat. As Maiden have veered ever further into prog rock territory, there was a refreshing directness to British Lion's pared-down fare, their straight-forward rocking more akin to bands like UFO. Closer, Last Chance, was one example, before the band returned for two encores, running on fumes. Eyes Of The Young ensured that everyone left happy, if not dry.
Peter Dennis

Standout collectable: tour T-shirt, £20

Dal:um
London Southbank Centre Purcell Rooms
6/11/21

Seoul-based Dal:um are renowned for stretching the parameters of Korean music. The duo combine two zithers, *gayageum* (played by Ha Suyean) and *geomungo* (played by Hwang Hyeyoung), which are rarely heard in tandem. Their *K Festival* show gave full reign to the strange beauty of their combination, with subtly-plucked strings and the slap of wood part of their unique modernisation of traditional Korean music. Opening with Dasreum, a meditative, minimalist palette-cleanser, featuring ringing bells and rhythmic taps/scrapes, the pair played The Collapsing Time, emphasising silence and space between notes, to create a hypnotic experience. Two stunning highlights from their debut, *Similar & Different*, followed, TAL and Shadow Play demonstrating the low bass thrum of the *geomungo* in beautiful tandem with the higher-pitched *gayageum*. New tunes, Dodeuri, Dot and Horizon, showed that there's plenty more to come.
Paul Bowler

Myles Kennedy & Company
London Shepherd's Bush O_2 Empire
11/12/21

The Alter Bridge/Slash vocalist promoted his second solo album, *The Ides Of March*, with bassist Tim Tournier and drummer Zia Uddin. They opened with Wake Me When It's Over and another new offering, the lovely, passionate embrace of A Thousand Words. Known for his euphonious voice, Kennedy also expressed his dexterous abilities on the guitar, delivering grungy blues and improvised jams. A premiere outing of the title track, The Ides Of March, saw him surrender to fans' demands, stripping it down to unravel its astonishing depth and beauty. From then on, he could do no wrong, pleasing with Alter Bridge's All Ends Well and, making use of a technical hitch, going acoustic on an elegant Watch Over You. Electric re-plugged in, the trio raced to the finish with new favourites, Get Along and In Stride, plus a striking World On Fire. *Mark Taylor*

Standout collectable: signed poster, £25

Glen Matlock
Wolverton Craufurd Arms
25/11/21

Ex-Sex Pistol, Glen Matlock, performed solo in an intimate acoustic setting, taking in points across his career. He revisited the criminally-underrated Rich Kids' Burning Sounds, a fine prelude to a raucous God Save The Queen. Newer song, Magic Carpet Ride, nestled among the classics and his regaling of some of rock's best stories, notably a Berlin tryst with transvestites and Iggy Pop. That preceded Ambition, from his collaboration with Iggy, *Soldier*, while two encores were pivotal to his own story, a singalong Pretty Vacant, and a magical rendition of Small Faces' All Or Nothing. Acoustic, but no less powerful for it. *Peter Dennis*

The Darkness
London Shepherd's Bush O_2 Empire
18/12/21

The Darkness's festive cheer saw bagpipes boom out of the PA as they emerged in smoky silhouette to blast into Welcome Tae Glasgae. They immediately hit overdrive with the hits, One Way Ticket and Growing On Me, the ever-energetic Justin Hawkins camping it up as brother, Dan, supplied sharp riffs. Bassist Frankie Poullain and drummer Rufus Taylor provided solid rhythm to gritty new album title track, Motorheart, and the wailing of the brutal Barbarian. Justin, full of wit, did a headstand on the drum riser, legs akimbo, during the menacing Get Your Hands Off My Woman. Bowing after the infectious I Believe In A Thing Called Love, they returned in panto outfits for the cracker, Christmas Time (Don't Let The Bells End), celebrated with fake snow. A blizzard of fun. *Mark Taylor*

Dave Gahan & Soulsavers
London Coliseum
5/12/21

The Depeche Mode singer's other band's recent *Imposter* was the focus of a spectacular rendition of covers and more. Starting with a red-light stage on Dark End Of The Street, an intimate club atmosphere was generated for classics and lesser-known cuts, such as Lilac Wine (Eartha Kitt), Metal Heart (Cat Power) and Shut Me Down (Rowland S Howard). Captivating with his signature dance moves, DG shook his hips and span around, all while belting out every song as if it was his last. Personal Jesus was, in fact, part of the encore, the theatre rising to its feet, as the band came forward and took a bow. A memorable, magical night. *Spencer McCrory*

Kenney Jones & The Jones Gang
London 229
3/12/21

The last Small Faces co-founder belted out catalogue classics from across his colourful career, accompanied by vocalist Robert Hart, who had the raspy pipes for lively opener, Whatcha Gonna Do About It? All Or Nothing followed, with audience participation, while the Gang's sole outing, 2005's *Any Day Now*, was represented by the power-fusion Time Of Your Life, US hit ballad, Angel, and the politically-charged Mr Brown. Kenney's time with The Who was remembered with thumpers, Substitute, Pinball Wizard, My Generation and Won't Get Fooled Again, complete with drum solo by the youthful-looking 73-year-old. The Law's covers of Wishing Well and All Right Now featured, too, and guitarist Dave 'Bucket' Colwell shone, as per Bad Company's Can't Get Enough. But it was Tin Soldier, Lazy Sunday and a raunchy Stay With Me that were most rewarding. *Mark Taylor*

Sleaford Mods
Bristol O_2 Academy
1/12/21

Billie No Mates' surprise guest appearance to perform Mork And Mindy was the highlight, but the whole evening was a blast.

Vocalist, Jason Williamson, was his usual animated self, marching around with presence and the occasional well-observed dig at Dominic Cummings. Meantime, Andrew Fearn did his 'hit the buttons and bop awkwardly' routine. All this changed, however, when a shocked and confused crowd witnessed our heroes play All Day Ticket. The stage transformed into a disco and Fearns' upper limbs were released. The crowd lapped it up and reciprocated in kind, before a large selection of *Spare Ribs* was featured. Favourites including Tied Up In Notts and TKO followed, along with the jagged post-punk riffs that punctuate both BHS and TCR.
Ian Templeton

Jools Holland
London Royal Albert Hall
19/11/21

Marking the 25th anniversary of his 14-piece Rhythm & Blues Orchestra, chirpy former Squeeze keysman, Jools, mixed old and new in a jolly boogie-woogie roust. Brother, Chris, shone on a harpsichord duet, and there was sax appeal from the jazzy Morris Dance. A sprinkle of glitter came via Rudy Turner, adding spicy soul to Jools' accompaniment on his gran's pianola. Mick Hucknall offered blues on a T-Bone Shuffle, and ex-Squeeze colleague Chris Difford provided the slow burn of Scorpio Rising, delightful Take Me, I'm Yours and uplifting Cool For Cats. The feisty Lulu strutted a dedication to Ray Charles on Hit The Road Jack, and everyone rose for Shout, which brought the house down. The party closed with the trumpet-led All You Need Is Love and ska romp of Enjoy Yourself. A hoot.
Mark Taylor

Photo (Barry Cryer/Tony De Meur): Nick Dalton

And the band played on: Biff Byford (left) and Saxon

The Opposition

London Putney Half Moon
20/1/22

Almost 40 years since The Opposition first graced a London stage, the UK faithful were treated to an extremely special event. Boasting their 2018-plus line-up led by original, Mark Long, their recent *Somewhere In Between* and *Hope* were represented in highly emotive, powerful fashion. Long's lyrics touch on the human condition and today's world, the set-list also harking back to 1981 debut, Breaking The Silence, all met with adulation. The four-piece, with Bernard Husbands on bass, David Beckett, drums, and Nico Watts, guitars/keys/vocals, didn't disappoint, their energy intense and loud. Why The Opposition were so undervalued in the UK is still an open question. It's something that needs to be corrected, and more gigs are imminent. *Tim Keppie*

Geraint Watkins

London Balham Bedford Arms
16/1/22

Watkins shows are always wide-eyed and wonderful. The rocking, rolling piano man/songwriter, with constantly bemused look, played Paul Simon's 50 Ways To Leave Your Lover, in snatches between self-penned gems. There was also the frivolous swing of Go West, the melancholic beauty of Only A Rose, joyous Easy To Say 'Bon Temps Rouler', and many more, mixing rock'n'roll, soul, R&B and cajun. Jazzy perfection came care of drummer Malcolm Mills, pub-rock veteran, Paul Riley, and rockabilly-tinged guitarist, Oliver Darling. Exquisite fiddler, Bob Loveday – Watkins' partner on Van Morrison's *Pay The Devil* – joined in, too. Choice covers numbered a Memphis-flavoured take on collaborator Nick Lowe's Heart Of The City, the bizarre lounge-jazz of Heroes And Villains, and the climactic reworking of Johnny B Goode. Huge fun. *Nick Dalton*

Kip Winger

London Camden Black Heart
27/11/21

Winger's seventh annual acoustic affair in London saw him accompanied by Robby Rothschild on percussion. Kip still looks the 80s glam metal star part, in shades and with a bright green 12-string guitar. MTV hits came thick and fast in stripped-down form, Easy Come Easy Go and Hungry pleasing hardcore fans a few feet away from their idol. Indeed, Kip had regular light-hearted conversations with those at the front, joking about Can't Get Enough before ballad, Miles Away, raised voices from all. Asking for requests, die-hards shouted for obscure solo numbers, Kip duly obliging with the enchanting Ever Wonder and switching to keys for Where Will You Go. Rounding off with more Winger hits, the glorious Headed For A Heartbreak, with Robby on keys, Madalaine and a frisky Seventeen wrapped up just under two hours. And once the rehearsed material was done, he pulled out an exquisite Under The Spell encore. *Mark Taylor*

Saxon et al

London Hammersmith Eventim Apollo
29/1/22

Due to Covid and Saxon frontman Biff Byford's health scare, this mini-fest was a couple of years overdue. Diamond Head kicked off in fine, melodically heavy fashion. Lightning To The Nations remains a favourite, and closer, Am I Evil?, had everyone singing.

Girlschool, likewise with a shortened set, also had technical issues, but their catchy metal included the recent Guilty As Sin, plus anthemic C'Mon Let's Go and Emergency. Covers of Gun's Race With The Devil and Motörhead's Bomber raised the temperature further. Uriah Heep's 52-year-old prog retains solid organ, strong melodies and ever-smiling guitarist Mick Box to the fore. The wonderful Gypsy, July Morning and Sunrise shone, while an instrumental jam on Look At Yourself was entrancing virtuoso heaven. Saxon's delayed 40th anniversary show kicked off with a historical montage, before launching with the fast blast Motorcycle Man. Running about like a kid, Byford controlled proceedings with aplomb, 80s classics joined by frenzied recent numbers like Thunderbolt, and 90s tracks, Dogs Of War and Solid Ball Of Rock. Two hours of twin-guitar British metal as good as it gets. The official live recording will be well worth waiting for. *Joe Geesin*

Tom Seals & Stephen K Amos

London Chelsea Pheasantry
16/1/22

The main course of music proved to be a curiously electrifying, novel take on the BBC radio *Desert Island Discs* format, with Tom Seals grilling Stephen K Amos on his five favourite records. He then proceeded to play them in a completely different musical guise, offering Gary Numan's Cars with a Billy Joel twist, a funky swing version of Sade's Smooth Operator, and a somewhat esoteric boogie-woogie rendition of Blondie's Heart Of Glass. The charismatic Amos hit it off with Seals' infectious bonhomie in an evening of bellyaching laughter, soundtracked by Seals' original, ongoing show format, as Tom & Stephen sealed the deal with highly entertaining banter. It's easy to see how this presentation would work as a radio or TV show. *Paul Davies*

Franky Perez

London King's Cross Megaro Bar
17/11/21

A showcase in basement bar of the Megaro Hotel was attended by a plethora of industry/press types for the vocalist of Finnish symphonic-metallers Apocalyptica, and Perez proved far removed from his heavy roots. A masterclass in succinct soul, blues and country-rock, from his forthcoming *Crossing The Great Divide*, took in heartfelt storytelling, as per the acoustic-led Samurai.

Backed by consummate musicians, the horn section shone on 20/20 Visions and the funky Temptations classic, (I Know) I'm Losing You, Perez walking out into the audience to sing sans mic and get everyone involved – no mean feat for such a hardnosed audience. Saving the best for last, the 10-minute epic, The Great Divide, was a moving story-song of panoramic beauty. An astonishing, breathtaking set. *Mark Taylor*

Spats Langham's Hot Fingers

Eastleigh Concorde
2/2/22

Langham explores the golden age of jazz at such a sizzling pace, that it's a wonder that the stage doesn't catch fire! His Hot Fingers combination led the audience on a quite fascinating excursion from the red-hot 20s, to the early days of sophisticated 30s swing. To the tip of his trademark spats-covered shoes, the singing, banjo-playing encyclopaedia of jazz proved a born entertainer. And having appeared with almost every jazz band on the planet, the "jazz archaeologist" (Humphrey Lyttelton) provided two exhilarating sets, digging deep into the roots of the genre, with rarely-heard blues and ragtime gems. His bandmates also had the 1905 sheet music of gospel hymn, His Eye Is On The Sparrow, to hand, and Emily Campbell shared vocals, delivering a blistering take on Sister Rosetta Tharpe's version of Who Rolled The Stone Away. Other standouts were multi-instrumentalist Danny Blyth, weaving magic on harmonica, Nick Ward, exponent of fine vintage jazz drumming, and Malcolm Sked, switching effortlessly from double-bass to sousaphone. A jazz masterclass. *Duncan Eaton*

Stereophonics

London Shepherd's Bush O_2 Empire
8/12/21

Stereophonics celebrated the 20th anniversary of *Just Enough Education To Perform*, the crunchy grooves of Vegas Two Times opening, before the CD's hidden track, the apt, country-flavoured Surprise. From then on, the platter was performed in running order, with the added brass-filled bonus of Handbags And Gladrags, Kelly Jones perfectly replicating the vocals of Rod Stewart.

Reminiscing, Jones noted that "it was all police escorts and helicopters at the time. Guys in their mid-20s who didn't know their arse from their elbow". Clearly, they've wised up, and a mirror-ball shone brightly on the ballroom charmer, Step On My Old Size Nines, while the raunchy Have A Nice Day remains a ray of sunshine. In the second half, a greatest hits included new track, Do You Feel My Love?, which is among their finest, before saving the best for last with the arm-waving anthems Maybe Tomorrow and Dakota. An absorbing 25-song set. *Mark Taylor*

Standout collectable: signed poster, £50

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Photo (Saxon): Robert Sutton

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SAT 19 CARDIFF GREAT HALL (STUDENT UNION)
THU 31 NEWCASTLE BOILER SHOP

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SAT 19 MAR - THE DEVILS ARSE CAVE **CASTLETON**
WED 23 MAR - THEATRE ROYAL **WINCHESTER**
THU 24 MAR - APEX **BURY ST EDMUNDS**
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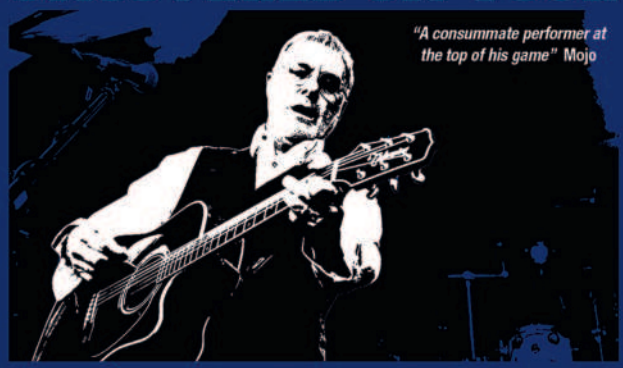

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SAT 9 JULY FROME CHEESE & GRAIN

Gig Guide

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

Alabama 3 March (17) Cambridge Junction (18) Birmingham O_2 Institute 2 (19) Liverpool O_2 Academy (26) Belfast Limelight (31) Brighton Concorde 2 **April** (1) Southampton Engine Rooms (2) Exeter Phoenix (3) Bournemouth Old Fire Station (7) Newcastle Boiler Shop (8) Edinburgh Liquid Rooms (9) Glasgow SWG3 (10) Kendal Brewery Art Centre (14) Cardiff Tramshed (15) Holmfirth Picturedrome (16) Manchester O_2 Ritz (17) Leeds Warehouse (27) Reading Sub89 (28) Oxford O_2 Academy (29) Bristol O_2 Academy (30) London Shepherd's Bush O_2 Empire

The Anchoress March (11) Guildford Boileroom (12) Gloucester Guildhall (13) Hebden Bridge Trades Club (14) Hull Central Library April (28) Cambridge Storey Fields **May** (1) London Queen Elizabeth Hall (2) Brighton Komedia (3) Bristol Thekla (5) Nottingham Rescue Rooms (6) Birmingham O_2 Institute (25) Manchester Deaf Institute (26) Leeds Brudenell

Tori Amos March (11-12) London Palladium (14) Glasgow O_2 Academy (15) Manchester O_2 Apollo

Cate Le Bon March (14) Southampton Engine Rooms (15) London Hackney Empire (16) Manchester Albert Hall (17) Glasgow SWG3 (18) Belfast Empire Music Hall (21) Liverpool Arts Club (22) Leeds Irish Centre (23) Birmingham Mill

Caravan March (20) Dover Booking Hall (21) Bristol Fleece (25) Exeter Phoenix

Ludovico Einaudi March (21,23) London Hammersmith Eventim Apollo (24) Manchester O_2 Apollo

Eels March (11) Belfast Telegraph Building (14) London Camden Roundhouse (15) Manchester Albert Hall (16) Glasgow Barrowlands (17) Nottingham Rock City (18) Southampton O_2 Guildhall

Funeral For A Friend RESCHEDULED February (28, **March** 1) Cardiff Uni Great Hall (2) Manchester Academy (4-5) London Brixton Electric Brixton (6) Leeds O_2 Academy (7) Birmingham O_2 Academy (11) Sheffield O_2 Academy (12) Bristol O_2 Academy (13) Bournemouth O_2 Academy (15) London Shepherd's Bush O_2 Empire

Focus March (20) Canterbury Westgate Hall (21) Chelmsford ACanteen

Gojira March (4) London Alexandra Palace (5) Nottingham Motorpoint Arena (6) Newcastle City Hall (8) Glasgow O_2 Academy (10) Belfast Ulster Hall (13) Manchester O_2 Victoria Warehouse (14) Cardiff Motorpoint Arena

In Flames RESCHEDULED March (18) Brighton Concorde 2 (19) Bristol Thekla (21) Stoke Sugarmill (22) Wolverhampton KK's Steel Mill (24) Edinburgh Liquid Room (25) Sheffield Leadmill

Avril Lavigne March (25) Manchester O_2 Apollo (27-29) London Brixton O_2 Academy

Scotty McCreery March (12) London Greenwich O_2 (13) Glasgow OVO Hydro

Yngwie Malmsteen March (11) Wolverhampton KK's Steel Mill (13) London Kentish Town O_2 Forum

Laura Mvula March (2) Manchester O2 Ritz (3) Hull University SU (6) Birmingham O_2 Institute (7) Bristol O_2 Academy (9) Bexhill De La Warr Pavilion (10) London Shepherd's Bush O_2 Empire

Shed 7 March (26) Nottingham Rock City (27) Bristol O2 Academy (29) Oxford O_2 Academy (30) Warrington Pyramid **April** (1) Brighton Dome

Stereophonics March (18) Manchester AO Arena (20) Aberdeen P&J Live (21) Glasgow SSE Hydro (23) Leeds First Direct Arena (24) Newcastle Utilita Arena (26) Brighton Centre (27) Bournemouth BIC (29) Liverpool M&S Bank Arena (30) Nottingham Motorpoint Arena **April** (1) London Greenwich O_2 (2) Birmingham Resorts World Arena

Sabaton March (18) London Wembley SSE Arena (19) Leeds First Direct Arena (20) Cardiff Motorpoint Arena (22) Glasgow Hydro

Stormzy RESCHEDULED March (13) Cardiff Motorpoint Arena (15) Newcastle Utilita Arena (16) Leeds First Direct Arena (18) Sheffield Utilita Arena (19) Manchester AO Arena (20) Liverpool M&S Bank Arena (21) Nottingham Motorpoint Arena (23) Birmingham Utilita Arena (24) Bournemouth BIC (27-29) London Greenwich O_2 **April** (4) Glasgow OVO Hydro

Curtis Stigers February (24-28) London Ronnie Scott's **March** (16) Perth Concert Hall (17) Kilmarnock Palace (19) Eastbourne Royal Hippodrome (20) Carmarthen Lyric (21) Cheltenham Town Hall (23) Porthcawl Grand Pavilion (24-25) Wavendon Stables (27) New Brighton Floral Pavilion (19) Lancaster Grand Theatre (30) Bradford St George's Hall (31) Blackburn King George's Hall **April** (1) Birmingham Town Hall (5) Weston-super-Mare Playhouse (7) Eastleigh Concorde Club (9) Hunstanton Princess Theatre **June** (25) Leeds First Direct Arena

Smith/Kotzen February (27) Manchester Club Academy (28) Leeds Brudenell **March** (2) Glasgow Garage (3) Wolverhampton KK's Steel Mill (5) Leamington Spa Winters End (7) Bristol Fleece (8) London Islington Assembly Hall

Status Quo February (28) Belfast Waterfront **March** (2) Hull Bonus Arena (3) Stockton Globe (5) Liverpool Philharmonic Hall (6) Birmingham Symphony Hall (8) Southend Cliffs Pavilion (9) Ipswich Regent (11) Leicester De Montfort Hall (12) Guildford G Live (14) Manchester Bridgewater Hall (15) Cardiff St David's Hall (17) Oxford New Theatre (18) Bath Forum **November** (25) Aberdeen P&J Live (26) Glasgow SEC (28) Leeds First Direct Arena (30) Brighton Centre **December** (1) Bournemouth BIC (3) London Wembley SSE Arena

The Three Degrees March (17) Yeovil Westlands (19) Minehead Butlin's (25) Hayling Island Warners Lakeside (26) Deal Astor Community Theatre (27) Chesterfield Winding Wheel (29) Street Strode Theatre

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: JOE HOTTINGER OF HALESTORM

How long have you been preparing for the tour?
As soon as we got off the US tour with Evanescence, we took a few days off, then started brainstorming and practicing. We've been working on new acoustic arrangements for songs that we've never played acoustically before, and there'll be some new improv moments, as well as songs we haven't played in years.

Do you have any pre-/post-show routines?
We get together an hour before the show and just start playing. Whoever picks up an instrument first, we all follow. Tuning our brains and hands into the language that only the four of us speak. After 30 minutes, we discuss the set-list, and we're ready.

Will the set-list change over the course of the tour?
We change the set-list every night. If it becomes monotonous, we get a bit bored. That comes through on jams. We have the most fun playing when we're being kept on our toes.

Will there be any guests?
We'll see what happens. I'm not opposed to having a buddy jam with us.

Will you be recording any shows for CD or DVD?
We usually record audio for every show, but I'm not aware of any plans for video.

Do you collect live albums or bootlegs?
I *love* live albums. I go record-shopping in nearly every town we stop in. In the US, we have a road-case with a turntable, amp, speakers, albums and a whiskey drawer! The ultimate party-starter. Each tour, I start out with a few records, then I hit the shops to find cool live records or bootlegs. I've found Led Zeppelin and Pink Floyd vinyl bootlegs that I absolutely love, and the Allman Brothers, too. It's a great way to see what they were *really* all about, and we use shows to interpret and expand upon what we did in the studio.

Have any recent shows stood out?
January 2020, Tool, in Nashville. Some amazing production and musicianship, and Richie Faulkner from Judas Priest jammed with them. Very cool. Also, Lzzy [Hale] and I went with the fine folks at Gibson Guitar to see The Rolling Stones at Nashville last summer. Excellent.

Halestorm play February (27) Manchester Albert Hall (28) Southampton Guildhall March (2) Birmingham O_2 Academy (5) Belfast Ulster Hall (7) Glasgow Barrowlands (9) Newcastle O_2 City Hall (10) Cardiff Great Hall (12) Sheffield O_2 Academy (13) London Shepherd's Bush O_2 Empire.

TOUR NEWS

London: **Jack White**, Hammersmith Eventim Apollo, 27-28 June. ■ **Mika**, Camden Roundhouse, 3 July. ■ **The Spitfires**' final show, Camden Electric Ballroom, 26 February. ■ **Father John Misty**, 7 April, **Jane Birkin**, 9 July, Barbican. ■ **Hawklords**, 20 April, **Flamin' Groovies**, 7 May, **JoBOXERS**, 30 June, 100 Club. ■ **Altered Images**, 229, 18 March. ■ **Stacey Kent**, 9-11,13-15 June, Ronnie Scott's. ■ Ex-Wishbone Ash's **Martin Turner**, 15 April, **The Blow Monkeys**, 22 October, Chelsea Under The Bridge. ■ **Dire Straits Legacy**, Greenwich IndigO_2, 1 July. ■ *Also:* **Max Richter**, Coventry Warwick Arts Centre, 12 March. ■ **Andy Fairweather Low**, Kinross Green Hotel, 17-18 October.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

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The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

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WALES

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Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

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NORTH

Astonishing Sounds – 'Established 1986, selling LPs, CDs, 7/12", EPs, Rock, Punk, Reggae, Hip Hop, Drum & Bass, Soul, Funk. Specialist in dance, new and retro.' **3 Hall Street, Burnley, Lancashire BB11 1QJ.** Tel: 01282 455339 / astonishing.sounds@googlemail.com

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 / Email: rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk / www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

Kingbee Records - Manchester

Shop Of The Month: Reflex – Newcastle

This month, Reflex store manager **Andy Ferguson** gives **Steve Burniston** the low-down on this long-standing, multi-genre shop.

Tell us about the shop's history and the kind of music you sell.
Reflex opened in 1999 when owner Alan Jordan fulfilled his lifetime dream, then found he was really good at it, as here he is 23 years later with experience and a reputation to match. We sell across the board/across the genres, from rave to punk, reggae to Northern, urban to jazz; nothing's off the table. And, of course, Newcastle still has a very strong heavy metal contingent, so our rock section is always well-stocked. Whatever our customers want, we supply.

Who are the most popular artists/genres for your customers?
Classic artists going back decades are always good sellers for us such as Arctic Monkeys, 2Pac, Pistols et al and we are regarded as one of the world's prime Paul Weller emporiums. In more recent years we have catered for the *new* new wave of bands coming through such as Squid, Dry Cleaning, Wet Leg – the list is endless. Not to forget new local lad done good, Sam Fender, who always looks after all the Newcastle shops with 'Toon Exclusives' with the help of Universal.

How have your customers' musical tastes changed?
I feel people's tastes don't really change as such; they just expand. Folks who would buy Nick Drake LPs 20 years ago are now moving onto artists such as Jane Weaver and Cassandra Jenkins. I think they go from originators such as Joe Strummer and find themselves at Idles. It's a natural progression. People these days are far more fluid in what they listen to. Back in the day, you had your Saxon patches and that was it! Now folk can straddle the genres very easily.

Does CD have a future?
It certainly does. Whereas vinyl has had a much-publicised comeback and streaming is ever more dominant, there are still a lot of people who prefer the CD: it's a physical product that doesn't take up the same space as vinyl but it's something to hold and look at. Having said that, vinyl's resurgence can be attributed not only to the, ahem, older generation with more disposable income, but also to young people who are buying records from our shop in droves, building collections from scratch, which is a really healthy situation – young people treating owning vinyl with the same cool that hipsters used to in the 60s. It's just Taylor Swift now as opposed to The Doors.

How does the shop fitting into the city's musical heritage?
We have close relationships with all the other record shops in Newcastle, all the shops are really friendly with each other and therefore we all survive and support each other. I think the shops are a huge part of Newcastle's musical heritage as we have all been around a fair bit and people rely on us all for their various styles and types of music.

Name your three favourite vinyl releases – new and/or reissues – in recent years.
Paul Weller: *Fat Pop*
Inhaler: *It Won't Always Be Like This*
Fontaines D.C.: *Dogrel*

Reflex, 23 Nun Street, Newcastle upon Tyne NE1 5AG. / reflexrecordshop.com / 0191 260-3246.

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** / Tel: 01512633845.
musicalbox@hotmail.co.uk
www.instagram.com/themusicalboxrecordshop
www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999. www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234. benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591. Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** Tel: +65-6336-9071. vinylucky@hotmail.com http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com**

Hiss & Crackle Records – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Shop 5/117 Nelson Street Wallsend, NSW, Australia 2287** Tel: +61 40010583 / Email: mitchel@hissandcrackle.com www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 - www.hotstuff.se

Crossword & Competitions

ACROSS

7) *End Of The* _ (7)
8) The _ Present (7)
10) _ Thing (5)
11) Southern soul man Joe _ (3)
12) _ Monday (5)
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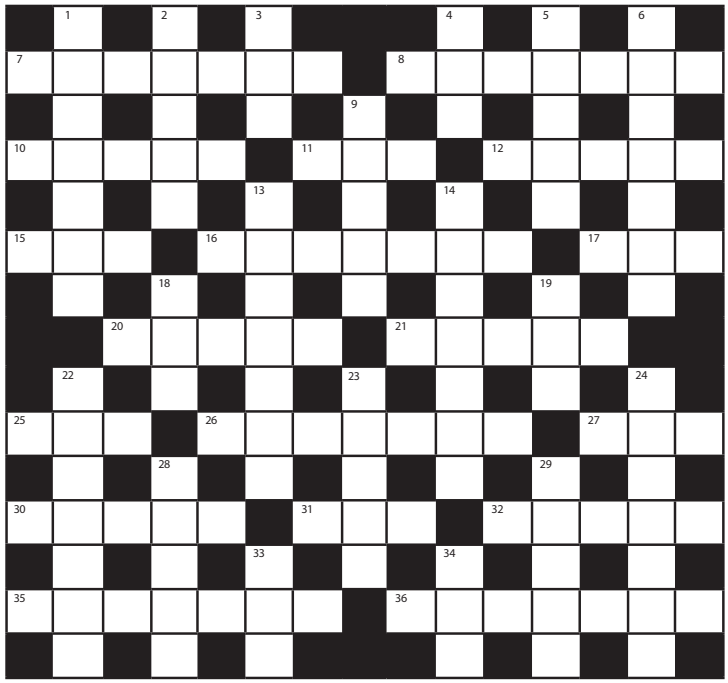

JOHN McLAUGHLIN AT MONTREUX

John McLaughlin: The Montreux Years is released in March via BMG. Curated and compiled by McLaughlin, the album is a collection of his finest performances at the Montreux Jazz Festival between 1978 and 2016. Beautifully restored and mastered, the recording will be available in multi-format configurations, and we have two audiophile heavy weight vinyl signed by John McLaughlin to give away. To be in with a chance of winning, please tell us, according to a track on John's debut LP, what was Pete's vocation?

TUNETABLES FLIGHTCASE

What's cooler than a tour-grade flightcase in your room ? Having a handcrafted tour-grade flightcase fashioned to store and display records, that's what! New UK company Tunetables have launched an impressive brand – take a look at www.tunetables.co.uk. We are offering you the chance to win a vinyl storage case from their range (RRP £600). Due to the high price tag, we will be running this competition over consecutive issues, so make a note of this month's clue word and check in again next month for the next clue. This month's clue word is: 'Boy'.

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Ian Little lucked into minding Roxy Music's studio while the band were on the road. By the time they returned, he had a record contract and had released his own single. Duran Duran had ambitions to become the biggest band in the world, and chose Ian to produce the album that made it happen. *Baptism Of Fire* travels with Ian across the globe during the making of *Seven And The Ragged Tiger* and the turbulence that followed. Published in April 2022, we have three hardback copies of this book up for grabs. To be in with a chance of winning, please tell us the title of the first single taken from *Seven And The Ragged Tiger*.

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This month sees the release of six new 7" singles in Ace's expanding vinyl range: funk, soul, beat gems and P-funk grooves from Harold Alexander, Pretty Purdie, Hank Jacobs & Don Malone, Freddie McCoy, Fuzzy Haskins Sylvester and Reuben Bell With The Casanovas. To be in with a chance of winning the set please complete and submit this month's crossword.

FEBRUARY Solution

	N		C		A				A		B		R	
S	E	C	O	N	D	S		E	X	I	L	E	O	N
	W		U		D		G		E		A		L	
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	A		T		R		E		B		E		I	
I	V	Y		B	A	B	Y	L	O	N		O	N	E
	E		A		M		S		W		A		G	
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	B		L		N		F		I		T		D	
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	R		A		S		A		G		T		E	
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O	N	B	O	A	R	D		G	A	M	B	L	E	R
	G		R		T				N		O		D	

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BLACK KEYS: Chris Taylor
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DODGY: Martin Vivian
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All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 23 March, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

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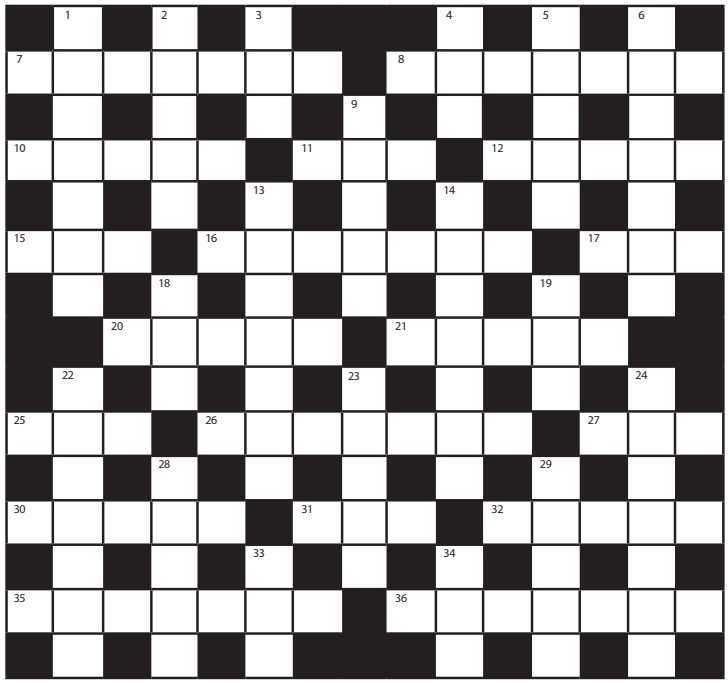

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S	W	A	N	S		A	R	E		S	M	I	L	E
	A		T		R		E		B		E		I	
I	V	Y		B	A	B	Y	L	O	N		O	N	E
	E		A		M		S		W		A		G	
		B	L	O	O	M		S	L	I	N	T		
	B		L		N		F		I		T		D	
R	U	N		C	E	I	L	I	N	G		T	R	Y
	R		A		S		A		G		T		E	
K	N	O	C	K		D	M	C		P	U	S	S	Y
	I		T		A		E		D		R		S	
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BIRTH! SCHOOL! WORK! DEATH!

Yan Scott Wilkinson of Sea Power... on the soundtrack to his life

The Wurzels The Combine Harvester (Brand New Key) (EMI 2450, 7", UK, 1976) **£2**

One of the first records I ever owned and loved was by some people's standards not particularly cool. I was maybe seven or eight years old and found it in a job lot at the village hall jumble sale. It was just so full of energy and fun and undeniably catchy. It seems beyond the realms of possibility that not only would The Wurzels many years later support us in London, but we would have a tug of war out the back and be gifted cider, too! Proof that dreams can come true!

The Jesus And Mary Chain Just Like Honey (Blanco Y Negro NEG 17 248960-7, 7", UK, 1985) **£8**

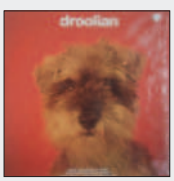
Not much later and due to my older sibling's influential record collection, I was soon captivated by Just like Honey. At a pre-teen age I didn't realise it may or may not be referring to a drug addiction. The album was called *Psychocandy* so maybe they really just liked sweets in Scotland. Most of all it was the huge echoing atmosphere and strange cool mood that got my attention. A deranged, Scottish, Spector-esque wall of sound.

Iggy Pop Lust For Life (RCA Victor PB-9166, 7", Netherlands, 1977) **£10**

The first proper gig I ever saw, age 15 in Leeds – Iggy Pop. I had read several books about The Stooges and loved everything Iggy had been involved with. He seemed the embodiment of all I wanted to be. This song probably sums him up best. Insanely likeable and a bit dangerous, too. None of my friends knew about this sort of music then. It was alien and weird which made me love it even more. Who was this strange guy who looked weirdly feminine with a big dick and all smothered in peanut butter walking on crowds? Inspirational.

Nirvana Territorial Pissings (from ***Nevermind***, Geffen DGC-24425, LP, UK, 1991) **£45**

As I approached becoming an adult, I was quite depressed, a bit in trouble at school and without a clue about my future. I had been enjoying people like Mudhoney for a while and when *Nevermind* came out I was blown away and completely identified. It was probably the first time I felt some kind of grief when he died. I remember seeing them at Reading Festival. The drums sounded so powerful on the intro. Its energy and power are memorable and remind me of just wanting to basically do something.



Julian Cope Jellypop Perky Jean (from ***Droolian***, Zippo Records MOFOCO90, CD, UK, 1990) **£15**

I've always had a big love for Julian Cope. This song has always been my favourite, though. I don't know why. It's so pure and soft and a bit childish. Very beautiful. It has such a magical genuine feeling without being at all cheesy or overly sentimental. In some ways I used to think he was our answer to Iggy Pop or something like that. He is more than that, though. Much more. Full of interesting ideas, there is only one Julian Cope.

Pixies Winterlong (from ***Complete B-Sides***, 4AD GAD 2103, CD, UK, 2001) **£5**

I didn't know it was a Neil Young cover for a long time – it sounded so like a Pixies song when they did it. From teenage onwards, Pixies were the ultimate band. So visceral and scary but cool and intelligent, too. Incredibly efficient. I liked all the UFO *Bossanova* stuff as well, not just the early, raw albums. Also, the fact that not many people liked them was incredibly appealing.

Talking Heads Girlfriend Is Better (Sire/ Warner Bros 12EMI 5509, 12", UK, 1984) **£8**

It's really the live version of this song from *Stop Making Sense* that made a big impression. That film seemed like the ultimate concert. I loved Talking Heads, but this expanded band with Bernie Worrell, Steve Scales and others was incredible. In my early twenties I struggled with anything funky. This was like a gateway drug which allowed me through. Such a well-sculpted show. It looked so easy, but I can't imagine how complicated it must have been.

Al Caiola And His Orchestra *Moon Over Hawaii* (from ***Mood Music*** 10LP box set, Reader's Digest RDS 6020, LP, US, 1963) **£15**

A bit of a weird one, this. It's a kind of Hawaii-style album with exotic bird calls and sound effects on it. I think I found it when I was about 28/29. It's not very authentic but the musicians play very well. Some people may think it's cheesy or some kind of guilty pleasure, but it's not. I put it on the turntable, and it makes me happy. I often have great ideas while listening. The rest of the box set is OK, but this is the best LP by far.

The Ink Spots Into Each Life Some Rain Must Fall (Decca Records 23356B, 10", US, 1944) **£15**

Although it's obviously a song from another era long ago, it feels strangely timeless or even futuristic sometimes. The vocals and harmonies are faultless. I like to listen to it walking around in the town centre or an airport with noise-cancelling earphones isolating me in this nostalgic, doomed dream world. It feels like the apocalypse to me now. It has happened or is happening but it's OK while this song keeps playing.

Brian Eno An Ending (Ascent) (from ***Apollo – Atmospheres & Soundtracks***, EG EGLP 53, 813 535-1, 1983) **£40**

It reminds me of so many things. It sounds so effortless, as if it wasn't even made by humans; as if it just randomly emerged into existence. It sometimes makes me think of the kind of mood David Lynch has in *Twin Peaks*: a kind of magical sadness. I love the way it just hangs in the air. It's another great headphone track when you're out in the world but want it to seem less mundane. Maybe its simplicity is what makes it stand out.

Sea Power's new album,* Everything Was Forever, *is out now. They are on tour in the UK through April.

UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: Anna Von Hausswolff

Swedish composer and all-round mystical goth Anna Von Hausswolff cites the pipe organ as her primary instrument. It ideally suits the uncanny vision of a musician who occupies that hinterland between the secular and the divine.

Raised in Gothenburg, her musical aspirations were encouraged from an early age by her mother, Evalena, her avant-garde composer father, Carl Michael, though mainly by her elder sibling. "My sister Maria challenged me a lot and we pushed each other's creative boundaries which kept the curiosity alive and busy," she says. "She was and still is my main creative pull.'

Outside of her home country, Von Hausswolff first came to wider public attention via her second album, *Ceremony* (2012), though her debut, *Singing From The Grave* (2010), had proved a major hit in Sweden and is her only album to date to prominently feature her talents as a vocalist. And when she sings "the graveyard is my home", it is not difficult to understand why some have labelled her music "funereal pop", though gothic prog would be a more fitting description for her musical peregrinations which have something of the flavour of John Tavener spliced with Philip Glass.

It was for *Ceremony* that she forsook the piano in favour of the pipe organ. "I can't think of another instrument with a better acoustic variable than the pipe organ," she explains. "Apart from the wide sonic palette there are so many technical aspects of the room, and of the instrument, that affect the sound. You're not just creating music with the help of one instrument, the room is sort of creating the music for you as well. The instrument makes it very easy for me to make music, and after encountering one for the first time in 2012 there was really no turning back for me."

The following year she collaborated with musician and soundtrack composer Matti Bye and together as Hydra's Dream they recorded *The Little Match Girl* (2013), influenced in part by the fairy-tale by Hans Christian Andersen. "I had known Matti Bye for a long time, and it was Mattias Nilsson from the Gothenburg label Kning Disk who introduced us to each other," she says. "It turned out to be a fantastic fun and easy collaboration. For two days we just played around on his instruments, drank coffee and talked about movies and music. It was a completely different way of making music for me because the music was centred around images and instrumentation, not the voice or lyrics. It made me think of composing music differently. He opened up a whole new musical world to me."

The darkling drones of Von Hausswolff's third solo album, *The Miraculous* (2015), continue to reverberate on *Dead Magic* (2018), though her melancholia is more attuned to a state of revelatory grace. In recent years she has worked with Sunn O))) and Yann Tiersen, as well as Wolves In The Throne Room on *Thrice Woven* (2017) and Swans on *Leaving Meaning* (2019). She has also guested as solo vocalist for Alexander Ekman's ballet *Midsummer Night's Dream,* with music scored by Mikael Karlsson with whom she also collaborated on *Divertissement*, a four-act ballet performed at the 2018 Nobel Prize Banquet.

"One of my most amazing organ experiences was in a church. It sounded huge"

In an effort to maintain independent artistic control and further the intentions of like-minded musicians with a predilection for experimental music she launched Pomperipossa Records. "I started this label because I was tired of the music business and how it was run," she tells *RC*. "It seemed that people in business didn't want their musicians to completely understand the process of releasing/promoting/distributing an album, that they were scared of giving their artists too much insight and control. I just wanted things to be transparent and clear, so I decided to make my own label and give myself the control and insight."

She adds: "Another problematic thing in the music business is how people talk about music and art. I get the impression that there are limits to what art could be, and that it can be 'free' as long as it is 'accessible'. This is a poisoning and destructive approach to art because it always puts art in the present and not in the future. I believe all things can be accessible over the course of time, as long as it's cleverly executed."

The other reason she started Pomperipossa Records, she explains, was that she had "lots of talented friends around me with great visionary ideas and it felt like a beautiful thing to be able to offer them a platform from where they could realise their visions – a little push out from the bird's nest to the open field where they are free to move in whatever direction they might choose."

Von Hausswolff is keen to clarify her own creative process. "I rehearse and write music at home on my Nord C2 organ, but I always change everything once I start practising it at church or during the recording process," she says. "There's no way I can write exact music for a particular instrument without actually playing on it. One of my most amazing organ experiences was in a small church in Vasto, Italy, as a part of Siren Festival. The organ was quite small, with a very limited range of sounds, but in relationship to the room it looked, and most importantly *sounded*, huge. It had such a beautifully characteristic voice. There is something about these older organs – so much stamina in the sound. Maybe it has something to do with the blends of metal in the pipes, or age."

For *All Thoughts Fly* (2020) Von Hausswolff drew inspiration from the grotesque sculptures and overgrown architecture in a 16th century Sacro Bosco (Sacred Grove) in central Italy. "The park spoke to me on a very personal level, and it was easy for me to write," she admits. "I decided to draw out a map but with music over the park where the calm songs act as paths of reflection and stillness between the bigger sceneries/ sculptures represented by darker or more intense pieces. It was a very fun and direct process, and I didn't feel trapped by mathematical figures or concepts because the music was driven by emotion and intuition."

Hausswolff recently co-composed the soundtrack for the biopic, *The Most Beautiful Boy In The World*, which documents the life of Bjorn Andresen who first appeared in Visconti's *Death In Venice* (1971). Her latest album, *Live At Montreux Jazz Festival* (2022), perfectly captures her expressive wildness. Experience it for yourselves.

Interview: Lin Bensley
Live At Montreux Jazz Festival *is on Southern Lord.*

Photos: (Anna Von Hausswolff) Gianluca Grasselli Photo

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THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Barbara Moore

Barbara Moore died in August 2021 at the age of 89. She was a pianist, session singer, composer, arranger and producer from the early 60s onwards. Yet for all her achievements she has remained little-known to the music-buying public.

Readers might have heard her work without realising it. She sang with Dusty Springfield and The Ladybirds; she composed the theme tune to Terry Wogan's TV show; she arranged the vocals on the New Seekers hit I'd Like To Teach The World To Sing; and her voice kickstarted iconic 60s TV adventure series, *The Saint.* Oh, and the jazzy revamp At The Sign Of The Swinging Cymbal, used as the theme tune to Alan Freeman's BBC Radio 2 show, *Pick Of The Pops*? Barbara, again.

These are just three examples of her work, that only scratch the surface of her breadth of talent as composer, singer and arranger. Moore was born in 1932. Both parents were accomplished musicians, her father working with the Joe Loss Orchestra. She attended school in London and studied jazz piano. Her parents' separation led to her giving up plans for Oxford University. Instead, she went to India, playing piano in the Taj Mahal Hotel.

Back home in England she hooked up with the Dudley Moore Trio in the late 50s, beginning a lifelong friendship with Dudley (no relation). In the early 60s she was hired to sing the vocal intro to a new ATV adventure series starring Roger Moore. Edwin Astley wrote the *Saint* theme music, but it's Barbara whose airy, celestial voice launches the melody. Recorded in three takes and paid the statutory fee of £60, it would prove a lucrative assignment: "The repeat royalties from those few minutes in a little cubicle helped to bring up my little girl to womanhood," she later admitted.

As a member of The Ladybirds vocal trio, she provided regular vocal backing for artistes on *Top Of The Pops* (the show was performed live with a full orchestra). She recalled one session supporting Jimi Hendrix in 1966 on Hey Joe. The girls were struck by how thin he was, so "we three Ladybirds used to take him up to the BBC canteen and fill him up with shepherd's pie or whatever."

She had her own vocal group, The Barbara Moore Singers, and she sang regularly with Dusty Springfield, alongside the likes of Lesley Duncan and Madeline Bell. Session singing was good, steady work, and Barbara often sang on several vocal sessions a day. Nevertheless, she found time to release her first album, *A Little Moore Barbara,* in 1966. And she can be seen with The Ladybirds supporting Sandie Shaw on the UK 1967 Eurovision winner, *Puppet On A String*. She was briefly a member of the Anita Kerr Singers, easy listening giants of 60s/70s US music, travelling regularly to Amsterdam for TV work. However, when Kerr discovered that Moore was, like her, a jazz pianist, an arranger and vocal group writer, she decided there wasn't room for both of them in the Singers, and she let her go. She was also fired by head Ladybird Maggie Stredder. "She said I was becoming too ambitious!" Moore recalled.

Moore went on to work with Elton John and composed the theme for Terry Wogan's show

Reconnecting with Dudley Moore in 1967, she worked on his film comedy *Bedazzzled,* the first of many movie assignments in her career. Her first real venture into arranging came in 1968 when, at the last minute, she was asked to supervise sessions for the singer Deena Webster and complete an album in six days. She worked day and night in preparation for the recording session and arrived at the huge EMI studio, dressed in a pink Courrèges miniskirt and leather boots, and trembling like a leaf. The experienced session musicians, assuming she was there as a Ladybird, asked where the other girls were. Moore's announcement that she was in charge was greeted with guffaws and general derision, exemplifying the prevailing attitudes towards women in a man's world. She was shaking so much that the baton flew out of her hand and landed in the big bass drum. That lightened the atmosphere, so that when she conducted them through the carefully worked arrangement – Scarborough Fair, envisioned as a heavy rock piece – all 60 musicians stood up, applauded and hugged her. It was, she said in 2012, "the most beautiful few minutes in 80 years."

Moore went on to work with Elton John in 1970, arranging the backing choir for his Border Song. The BBC then commissioned her to update the arrangement of the *Top Of The Pops* theme tune, Brian Fahey's At The Sound Of the Swinging Cymbal, giving it a forceful and punchy brass sound. After composing the theme for Terry Wogan's BBC show, she secured employment with de Wolfe, the library music catalogue organisation, singing on numerous sessions, including The Roger Webb Sound's *Vocal Patterns* and *Moonshade* albums (Music de Wolfe, 1971), and scoring music for adverts all over Europe. She was to make major contributions to the de Wolfe library.

It was through all this and those BBC commissions that Moore was given the chance to make her own album. *Vocal Shades And Tones* (1972) was the result. Each piece was written for eight voices and accompanying orchestra/group. She explained: "With de Wolfe you would get a list of feelings, emotions, situations, locations – e.g., suicide, broken love affair, military, etc - to which you had to do a three-minute piece of music. You were given an orchestra-size jazz or rock group, and voices. I would have two boys, two girls (I was one of them). You would go in with 12 titles to do, and three sessions totalling eight hours or so, all in one day! Then we would double-track, giving us the eight voices."

In 1981 she released the album *Bright & Shining* (Sylvester Music Company). Moore remained active into her 80s, a popular and entertaining raconteur as she reflected on a life in music. Yet she never found the acclaim which she so richly deserved. On her death, following a long illness, her grand-daughter Clare described her as "a pioneer of females in the music industry."

Words: David Pearson

Visit Barbara Moore's website at https://www.barbaramoore.co.uk.
Vocal Shades And Tones ***is available from Amazon music.***

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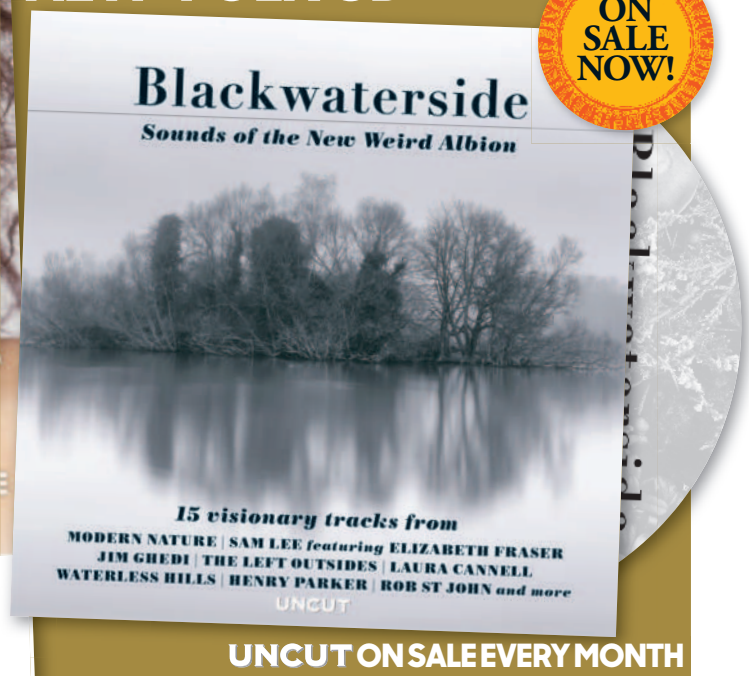

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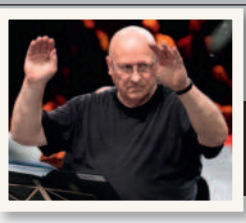


EDGARD VARÈSE ***Complete Works Of Edgard Varèse, Volume 1*** (EMS401, LP, UK, 1951) **£70**

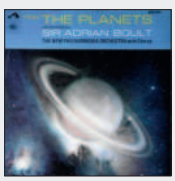
Fourteen-year-old Frank Zappa read an article about a record store salesman whose talents were exemplified by offloading a disc described as "dissonant and terrible, the worst music in the world", onto a browsing customer. Attracted, too, by "a guy that looked like a mad scientist on the cover", Frank bought a dog-eared copy from a bargain bin. Hard listening evolved into Zappa leaning heavily on Varèse in his own writing and searching in vain for a bust of his teen idol for display on the *Sgt Pepper* parody sleeve of 1968's celebrated *We're Only In It For The Money*.

IGOR STRAVINSKY ***Rite Of Spring*** (RCA Victor LSC 2085, LP, UK, 1958) **£16**

The 1913 première of this ballet in 1913 in Paris concluded with long seconds of silence before a divided and shell-shocked crowd reacted. Some were appalled by the heavy rhythmic emphasis and grinding discords of this savage invocation of pagan ceremony, but to others, it made perfect sense – as did Stravinsky's sincere and voluble praise of jazz. While his Ebony Concerto for clarinettist Woody Herman was over 30 years away, he was to dip a toe into the form as early as 1918 with Rag Time For Eleven Instruments.

MIKLOS ROZSA ***Ben Hur*** (MGM MGM-C 802, LP, UK, 1959) **£10**

After arriving in Hollywood *circa* 1939, Hungarian-born Rozsa came to be recognised as one of the most talented composers for film. As there was no extant music from ancient Rome, his *Ben Hur* soundtrack owed much to Wagner and Holst. But he also created a substantial portfolio for the concert stage, albeit far more relaxed affairs than, say, The Parade Of The Charioteers which prefaced Ben Hur and Messala's epic chariot race (and much of his music for 1962's similarly monumental *El Cid*).



GUSTAV HOLST ***The Planets*** (Decca ASD 2301, LP, UK, 1967) **£15**

Though buoyed by orthodox melodic principles, the inner-visions summoned in this sound-picture of astral bodies, penned during the Great War, vary from person to person. Nonetheless, this pressing by the orchestra and choir under the baton of Sir Adrian Boult prompted Decca to buy a quarter-page in the *New Musical Express* to advertise it as "psychedelic". Decades later, an additional movement, Pluto by Colin Matthews, was added to Holst's original seven, remaining in the suite after the body concerned was demoted from planetary status.

MOONDOG ***Moondog*** (CBS 63906, LP, UK, 1969) **£50**

As borders continued to dissolve between rock, classical and jazz in the late 60s, pop star potential was seen in Louis Thomas Hardin, alias "Moondog". With an "image" enhanced by blindness, he had been a familiar sight at his pitch on New York's Times Square, busking with home-made instruments, looking like a hybrid of druid and Norse jarl. This eponymous culmination of over 30 years of musical craftsmanship was showcased (with the track Stamping Ground) on CBS sampler *Fill Your Head With Rock*, among such disparate acts as Janis Joplin and The Byrds.

JOHN TAVENER ***The Whale*** (Apple SMAS 3369, LP, UK,1970) **£40**

Tavener worked in the field of what Ringo Starr called "underground classical music" when the drummer heard a BBC broadcast of *The Whale*, an intellectual rather than aesthetic experience instanced by odd tone clusters and choral babbling – though the cantata's The Storm was surprisingly subdued, an unlikely link with Octopus's Garden. Only vaguely aware of The Beatles, a bemused Tavener was signed to Apple Records and sales of The *Whale* were just enough to make a second album a valid commercial exercise.

GAVIN BRYARS ***The Sinking Of The Titanic/ Jesus' Blood Never Failed Me Yet*** (Obscure OBS1, LP, UK, 1975) **£70**

Filling a side each on Brian Eno's label, these two pieces by Briars [pictured top of page] have the ghostliness of a dream's slow motion, particularly *The Sinking Of The Titanic*. That piece develops from three hymns that a string band were said to be playing as the liner went under. The illusion is created of the music – interspersed with dialogue from survivors and witnesses, and the tinklings of an Edwardian music-box – descending with the ship into the deep.

STOMU YAMASH'TA ***Go*** (Island ILPS 9387, LP, UK, 1976) **£15**

This multi-media creation by the Japanese percussionist – 'the Samurai of Sound' – attracted assistants from the field of pop, among them Steve Winwood and Santana's drummer Michael Shrieve. A mash-up that included atonal expressionism, traditional kabuki (with interjections of Nippon jabber), a metaphysical libretto and the most abstract tonalities of Satie and Mahler, it was coalesced by a rock'n'roll backbeat and the clear vision of Yamash'ta.

JOHN CORIGLIANO ***Mr. Tambourine Man: Seven Poems By Bob Dylan*** (Naxos 8559331, CD, UK, 2008) **£6**

Well-known songs (apart from Clothes Line from *The Basement Tapes*) are re-scored for soprano Hila Plitmann in a style reminiscent at times of Schoenberg's *Pierrot Lunaire*. A compulsory purchase for Dylan completists, *Mr. Tambourine Man* reached a wider audience than any of New Yorker Corigliano's other output – which embraced the film soundtrack to Ken Russell's *Altered States* (1980), represented in the album's companion piece, Three Hallucinations.

CAMBRIDGE GUITAR ORCHESTRA ***In Weston Church – Volume II*** (CGO 02, CD, UK, 2005) **£5**

During a chat with the Dave Clark Five's singing organist Mike Smith in *Fabulous* magazine, there was semi-serious mention of a proposed LP of classical covers. It wasn't to be, but guitarist Lenny Davidson's finger-style virtuosity later won him a place as soloist in the Cambridge Guitar Orchestra. This uplifting in-concert exercise, centred on pieces by 19th-century composers like Claude Debussy and Isaac Albéniz, is about as far from Glad All Over as you could imagine.

Words: Alan Clayson

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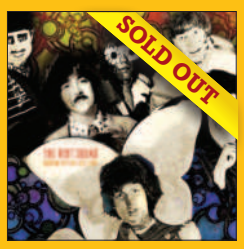

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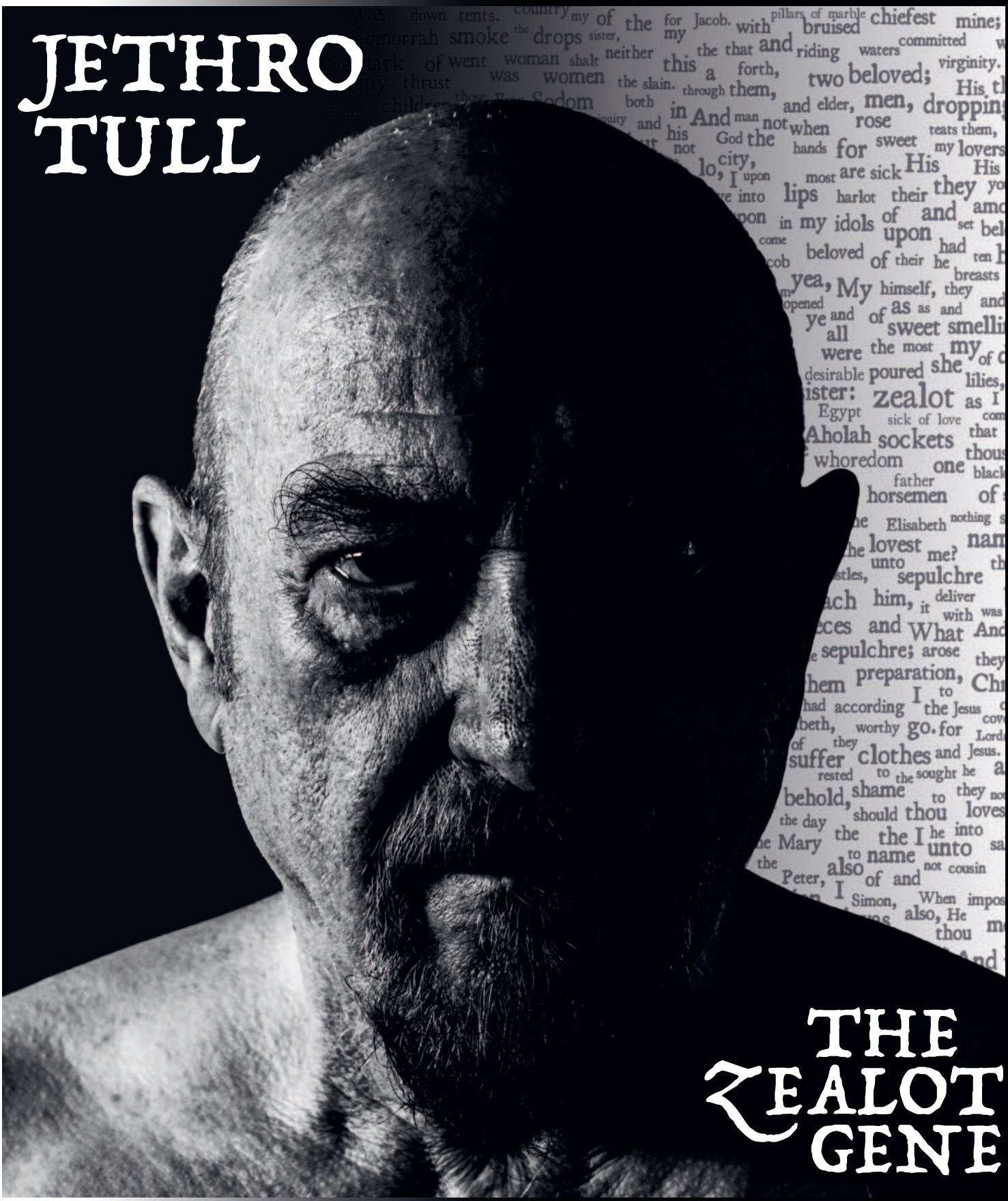

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